

No. 2333.

SATURDAY, JULY 13, 1872.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER**BRITISH ASSOCIATION MEETING AT BRIGHTON,**
AUGUST 14th to 24th, 1872.**BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE.**

The NEXT ANNUAL GENERAL MEETING will be held at BRIGHTON, commencing on WEDNESDAY, August 14.

President Elected.

Dr. WILLIAM B. CARPENTER, LL.D. F.R.S., F.L.S., &c.
Notice to Contributors of Memoirs.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organizing Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the general communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 1, addressed thus:—“General Secretaries, British Association, 23, Albemarle-street, London, W. For Section If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

Information about local arrangements may be obtained by application to the Local Secretaries, Royal Pavilion, Brighton.
G. GRIFFITH, M.A., Assistant General Secretary, Harrow.

THE IRON AND STEEL INSTITUTE.

MEETING IN GLASGOW, August 6, 7, 8, and 9, 1872.
Gentlemen desirous of exhibiting Articles of Interest in the Iron and Steel Trades, or of communicating Papers, are requested to forward particulars to the undersigned, from whom may be obtained Programmes of the proceedings and other particulars.

JNO. JONES, General Secretary.
Royal Exchange, Middlesbrough.

COLLEGE OF PRECEPTORS.—SPECIAL EVENING MEETING.

A MEETING of the Members will be held on SATURDAY EVENING, the 14th of July, at the House of the Society of Arts, John-street, Adelphi (by permission of the Council of the Society), when Mr. LIEBERICH, Ophthalmic Surgeon at St. Thomas's Hospital, will read a Paper, entitled, ‘School Life in its Influence on Sight.’ The Chair will be taken at 8 p.m. Members have the privilege of introducing their friends.

JOHN R. O'NEIL, M.A., Secretary.

INDIA OFFICE, 25th June, 1872.

A MAP ENGRAVER is WANTED for the Office of the Surveyor General of India, to undertake the Engraving of Maps, to be taken for house rent, and the Engraver will be required to enter into an Engagement to serve for five years. He will be given a free second-class passage, overland, to Calcutta. Application to be made to CLEMENTS R. MARKHAM, Esq., C.B., Geographical Department, India Office.

TWO HILL ETCHERS are required for Service in the Map-Engraving Office of the Surveyor General of India, at Calcutta. The Salaries are from 400l. to 500l. a year, with 60l. a year allowance for house rent, and a second-class overland passage to Calcutta. The term of engagement is five years, with the prospect of Re-engagement on an increased Salary. Applications to be made at the Geographical Department of the India Office, to CLEMENTS R. MARKHAM, Esq., Assistant-Secretary.
India Office, 5th July, 1872.

SOUTH SHIELDS PUBLIC FREE LIBRARY.

WANTED, immediately, a SECRETARY and LIBRARIAN for the PUBLIC FREE LIBRARY, established in South Shields. He must be a person of literary taste combined with energy of character, and good business ability, and he is expected to exert himself to the utmost to develop the advantages of the Library and secure its successful working. Salary to commence at 100l. per annum. Candidates must state their age, present and previous employment, and send testimonials as to character and suitability for the position. The person appointed will be required not to engage in any other employment. All applications to be sent to the undersigned on or before the 27th July inst.

By order, JOSEPH M. MOORE, Town Clerk.

South Shields, July 4th, 1872.

TO ARTISTS, MEDALLISTS, &c.—DESIGNS for a MEDAL to be STRUCK as a MEMORIAL of the NATIONAL DEMONSTRATION on the coming to St. PAUL'S of HER MAJESTY, on the THANKSGIVING DAY, for the Recovery of His Royal Highness the Prince of Wales.

NOTICE is HEREBY GIVEN, that the Royal Reception Committee of the Corporation of London will meet at Guildhall, on THURSDAY, the 5th of September next, at 1 o'clock, to receive Designs and Tenders for the execution of a Medal, to be struck as a Memorial of the late National Demonstration on the Visit of Her Majesty to the City on the Thanksgiving Day.

The Designs and Tenders are to be sent, sealed up, and endorsed “Designs for Medals,” to the Town Clerk's Office, under Motions, with the name of the artist in a separate envelope, not later than 1 o'clock, on THURSDAY, the 5th of September next.

Particulars may be obtained on application at the Town Clerk's Office, Guildhall.

The Committee do not engage to carry out any or either of the Designs submitted.

W. WOODTHORPE, Guildhall, July 2, 1872.

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TO LITERARY SOCIETIES AND SCHOOLS.

Mr. R. W. M. JOHNSON, late Lecturer to the Alexandra Palace Tontine Company, is prepared to deliver, in Town or Country, POPULAR LECTURES (with Illustrative Readings) on Dickens, Thackeray, Jerrold, Macaulay, Carlyle, Sydney Smith, and Theodore Hook.—For terms, &c., address Mr. JOHNSON, care of Mr. Pearson, Publisher, 15, York-street, Covent-garden.

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SCHOOL will RE-OPEN on WEDNESDAY, August 14th.

BRIGHTON COLLEGE.—Principal, the Rev. C.

BIGG, M.A., late Senior Student and Tutor of Christ Church, Oxford. THE NEXT TERM will COMMENCE on TUESDAY, 24th September.

The College is liberally endowed with Scholarships, tenable both at the College and at Oxford and Cambridge. Full particulars may be obtained from the Rev. the SECRETARY, Brighton College.

GIRTON COLLEGE.—SCHOLARSHIP FOR

WOMEN.—An Entrance Examination, in connection with which a Scholarship will be awarded, will be held in OCTOBER. Forms of entry, which must be returned filled up, on or before August 31, may be obtained from the Hon. Sec. MISS DAVIES, 17, Cunningham-place, London, N.W.

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SATURDAY, JULY 13, 1872.

LITERATURE

The Recollections and Reflections of J. R. Planché: a Professional Autobiography.
2 vols. (Tinsley Brothers.)

WHAT with the many successive months during which these volumes have been advertised, and the fact that some of Mr. Planché's 'Recollections' have already appeared in a magazine, this work comes before us at last with a less fresh air about it than it really possesses. We have heard it said that publishers are the very worst judges of a fitting title for a new book. They might be supposed to be, at least, the best judges of the time when a work should first appear to most advantage, but they seem to be "at sea" in both cases. Nevertheless, we are glad to have these two volumes of professional biography, after so many promises of receiving them immediately. They contain the records of a life which began professionally in 1818. In that year, old Drury got possession of a burlesque operetta, called 'Amoroso, King of Little Britain.' Mr. Planché, then two and twenty years of age, had written it for amateurs. It was ready for representation before the author knew it was in rehearsal. Harley, Planché's dramatic father, had put it forward; he took the part of the King, and in a few days, the boys in the London streets were singing or whistling Amoroso's famous song, "Oh then, Mollidusta, I'll love thee no more."

Above half a century has passed away since then, and Mr. Planché is more busily employed than ever. Like many other active heroes who have neither leisure to be sick nor inclination to be idle, this good soldier in the army of workers evidently means to die with harness on his back.

Mr. Planché is a descendant of a family of French religious refugees, and we are altogether rejoiced that he had no taste to become a watchmaker. If he had taken that turn, the world would have counted many a pleasant hour the less. Mr. Planché refers to the fact that his father crossed Tower Hill while judgment was being executed on Lords Kilmarnock and Balmerino. The man who built the scaffold was grandfather to Mr. Planché's colleague in many a dramatic work, Mr. Charles Dance. At a Chelsea boarding-school, our author had among his school-fellows the present Chief Baron of the Exchequer.

To the readers of dramatic biographies the present book will rather bring to their memories Frederick Reynolds's Life than any other similar record. It consists of details of work, and of how that work succeeded. It is a history of the theatre, or a contribution to it, as far as regards Mr. Planché and some of his contemporaries on and off the stage. It is not without some errors, but this was to be expected. A very ancient story of Talleyrand is told as quite new, and, on the authority of Miss Procter, Rogers is made the hero of a story which Walpole, long before, had related of himself as chief actor in it. Again, it is not correct to say that David Roberts, "in the painting-room of Drury Lane, first developed that genius which speedily obtained

for him the highest honours in his profession." The earlier development of Roberts's talents was in the painting-room of the old Coburg, where Tomkins and Stanfield were artists while only boys, and where Roberts, among other work, painted the chief scenes in the once famous melo-drama of 'Guy Faux.'

These are but small blots, yet they are worth pointing out to an author who has been distinguished for the care which he exhibited in the execution of every sort of work which he undertook. Even when editing a book of fairy tales, he was anxious to get at the undoubted original Blue Beard, and he elicited from the Duc d'Aumale an assurance that the Maréchal de Raiz was not that original, as some had supposed, the Maréchal having been burnt alive for crimes quite opposite to those which made Blue Beard famous. Of course, the reader must be prepared to find himself in a motley crowd of mostly eccentric people in these volumes. Now, it is the wife of a Cabinet Minister, who obtains for her infant godson a pension as a superannuated postman! Anon, it is William Jerdan, always in difficulties, which he bore so well, because they were really borne by the tradesmen and others to whom he was indebted. Presently, we come upon Hood, enumerating the various professional merits of Power the actor, and concluding with the comment, "It never rains but it *powers*." Next we see Reynolds bored by a too simple lady: "I took my leave of her," said he, "under the shade of melancholy *bores*!" This was the more appropriate as it came from a comedy of which the lady had never heard, 'As You Like It.' Poole, too, often turns up. We like him best at table, when he had before him a host carving a roast leg of pork, and excessively angry at finding no stuffing in it: "Perhaps," said Poole, blandly, "it is in the *other* leg." We go to the Coburg Theatre, and hear a reasonable voice finding expression at miserable stage-management in the cry, "We don't expect no grammar, but you might let the scenes meet!" Quite as reasonable was the rejoinder of a manager to an eminent tragedian who was about to play Macbeth, and who, at rehearsal, proposed that all Locke's music should be left out: "I don't think it would do to omit the music; but if you think it would be an improvement, I've no objection to leave out the Macbeth!" This was as facetious as the stereotyped criticism of Dunn, the treasurer of Drury Lane Theatre. He was never known to have seen a single new play acted; but when he was asked as to the merits of a new piece, he invariably answered, "Wants cutting!"

There are scores of pleasantries like the above; and Mr. Planché's book is none the worse, in our estimation, for the circumstance that the author is by no means in love with every dear friend he encounters. Poor Croly is depicted as a disagreeably cold and reserved man. Braham seems to have been a more perfect tenor than truth-teller, and gentle Mendelssohn-Bartholdy does not pass through these pages under a pleasant light and colour. As for the Society of Antiquaries, from which Mr. Planché retired in 1852, he cruelly, but metaphorically, kicks them all round. To revert from societies to individuals, the latter are often as roughly treated. Wherefore has Hook immortalized Tom Hill as "Hull" in

'Gilbert Gurney,' or Poole been equally serviceable to him in 'Paul Pry,' if Mr. Planché shoves him, so to speak, contemptuously into oblivion, with the severe remark, "I never heard any one express the least regard for him when living, or regret for him when dead." The late Mr. Thackeray is presented to us in an anecdote which, we trust, is not true. It is one which, at all events, can only please his enemies, if he happen to have any. According to Mr. Planché's story, there was a member of the Garrick Club, against whom no offence is charged, save that he was "unpopular." This member "was literally drawn out of the Club by Thackeray. His figure, being very peculiar, was sketched in pen and ink by his implacable persecutor. On every pad on the writing-tables, or whatever paper Thackeray could venture to appropriate, he represented him in the most ridiculous and derogatory situation that could be imagined, always with his back towards you: but unmistakable." This cowardly proceeding has nothing in it of Thackeray's bold and generous nature. We hope there is exaggeration. However, the victim bore it long, "with great equanimity," but at length, a "perhaps too strong example of the artist's graphic and satirical abilities . . . induced the victim to retire from the Club, and leave the pungent pen of Michael Angelo Titmarsh to punish more serious offenders." The greater offender in this case was Titmarsh himself, supposing the details are strictly accurate. Another artist, in his way, is held up for reprobation, in the person of the late Mr. Eliason, the violinist, of whom we are rather unintelligibly told that "he omitted leaving behind him even the violin (a real Cremona) which he had pledged to Mr. Frederick Gye for money advanced to him." Is it meant to be implied that Eliason, having received the money, carried off what was pledged as security for repayment? After this, it is almost complimentary to hear Captain Polhill, lessee of Drury Lane, described as "a gentleman possessing more money than brains." The late John Cooper, in whom John Kemble is said to have recognized his possible successor on the stage, is set down as "one of those highly respectable actors who . . . may be thoroughly depended on for everything except acting." Mr. Planché subsequently says—"There is scarcely a theatre in London where what used to be considered a 'respectable actor' could now command an engagement." So much the worse. The fact accounts, as far as it goes, for the condition into which the drama has fallen. The old school to which Cooper belonged understood the value of words as well as French actors did; but now, if a man be tempted to the play, he will not hear distinctly above one word in three, and may think himself well off if he gets as much for his money. We regret that Mr. Planché has hardly done justice to Mr. Cooper: we cannot think that he has been more just to the late Madame Dorval, in calling her the "celebrated melo-dramatic actress," and classing her with Mazurier, the pantomimist, describing them together as actors who were and have hitherto remained incomparable. Madame Allan Dorval was not a mere melo-dramatic actress; she was the queen of domestic tragedy, and was as great at the Théâtre Français as she had been in her earlier years at the Porte St.-Martin.

Among the passages of dramatic history scattered throughout the volumes, there are some of great interest, especially those which refer to accidents by which hitherto unknown or obscure players mounted to fame and fortune. People are now talking over the retirement of Mrs. Alfred Wigan from the stage, who can remember her accomplished rope-dancing, who have recollections of her as the pretty Miss Pincott at the transpontine Coburg, and who have not forgotten that in Mr. Planché's 'Olympic Devils,' Miss Pincott, Miss A. Crawford, Miss Norman, &c., modestly figured as "Bacchantes." The gossipers over a career which has lately come to an honourable close will not regret to hear of how another began, as told by Mr. Planché, in his account of the production of his 'Oberon,' to which Weber furnished the music:—

"The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris—who made a charming Fatima. A young lady who subsequently became one of the most popular actresses in my recollection was certainly included in the cast; but she had not a line to speak, and was pressed into the service in consequence of the paucity of vocalists, as she had a sweet though not very powerful voice, and was even then artist enough to be entrusted with anything. That young lady was Miss Goward, now Mrs. Keeley, and to her was assigned the exquisite Mermaid Song in the finale to the second act. At the first general rehearsal, with full band, scenery, &c., the effect was not satisfactory, and Fawcett, in his usual brusque manner, exclaimed, 'That must come out!—it won't go!' Weber, who was standing in the pit, leaning on the back of the orchestra, so feeble that he could scarcely stand without such support, shouted, 'Wherefore shall it not go?' and leaping over the partition like a boy, snatched the baton from the conductor, and saved from excision one of the most delicious *morceaux* in the opera. No vocalist could be found equal to the part of Sherasmin. It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were not the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice, and sufficiently prepossessing person, was equally destitute of histrionic ability, and consequently of the four principal parts in the opera only one was adequately represented, that of Fatima by Madame Vestris. Amongst the minor characters, Miss Harriet Cawse, a pupil of Sir George Smart's, distinguished herself as an arch and melodious Puck, and did her 'spiriting gently,' and Mr. Charles Bland, brother of James the future king of extravaganzas, was happily gifted with a voice which enabled him to execute at least respectably the airs assigned to the King of the Fairies. The composer therefore had justice fairly done to him."

Of the manners and customs of some of the actors off the stage there are many amusing examples:—

"As long as I can remember, a peculiar style of joking has been popular in the dramatic profession, and, strange to say, some of the most humorous and audacious pranks have been perpetrated by

actors who would never have been suspected of such a propensity. Such as Egerton, a dull, heavy man in society; and Liston, who was an extremely shy man. Munden never saw me in the street, that he did not get astride his great cotton umbrella, and ride up to me like a boy on a stick. Wallack and Tom Cooke would gravely meet, remove with stolid countenances *each other's* hat, bow ceremoniously, replace it, and pass on without exchanging a word, to the astonishment of the beholders. Meadows continually would seat himself on the curb-stone opposite my house after we became neighbours, in Michael's Grove, Brompton, with his hat in his hand, like a beggar, utterly regardless of passing strangers, and remain in that attitude till I or some of my family caught sight of him, and threw him a halfpenny, or threatened him with the police. The peculiarity of these absurdities was that they were never premeditated, but were the offspring of mere 'gaieté de cœur.'"

Young and Liston were also practical jokers, but they indulged in very innocent pastimes. The last time the tragedian left his card at Mr. Planché's house he wrote on it, "'Tis I, my lord—the early village cock." Liston's sole occupation at last "was sitting all day long at the window of his residence in St. George's Row, Hyde Park Corner, with his watch in his hand, timing the omnibuses, and expressing the greatest distress and displeasure when one of them appeared to him to be late." Of another great artist, in a different branch of art, the following is told:—

"A propos of Lablache, it was after dinner at Gore House that I witnessed his extraordinary representation of a thunderstorm simply by facial expression. The gloom that gradually overspread his countenance appeared to deepen into actual darkness, and the terrific frown indicated the angry lowering of the tempest. The lightning commenced by winks of the eyes, and twitchings of the muscles of the face, succeeded by rapid sidelong movements of the mouth which wonderfully recalled to you the forked flashes that seem to rend the sky, the notion of thunder being conveyed by the shaking of his head. By degrees the lightning became less vivid, the frown relaxed, the gloom departed, and a broad smile illuminating his expansive face assured you that the sun had broken through the clouds and the storm was over. He told me the idea occurred to him in the Champs Elysées, where one day, in company with Signor de Begnis, he witnessed a distant thunderstorm above the Arc de Triomphe."

It is always pleasant to meet with Leigh Hunt, and he has seldom come before us under a pleasanter light than in Mr. Planché's volumes. The poetical philosophy of his nature comes out admirably in the subjoined extract of a letter addressed to Mr. Planché, at a time when he was suffering under the severest affliction that can fall on a happy domestic circle:—

"We shall all see one another in another state—that's the great comfort; and there too we shall understand one another (if ever mistaken), and love and desire nothing but the extreme of good and reason to everybody. Nothing could persuade me to the contrary, setting even everything else aside, were it only for the two considerations, that the Maker of Love must be good, and that in infinite space there is room for everything."

Besides illustrations of social and dramatic life, of literature, and of authors, Mr. Planché gives us record of travels, incidents of his *other* professional life as a herald, and reflections on most matters which have come under his notice. Among his many merits it should not be forgotten that he may be said to have established the right of dramatists in their own plays, in consequence of which, wherever they may be

acted, the authors have acknowledged claim for payment. Mr. Planché also established the right of an author in the words of his own song, set to music. Music publishers have made thousands of pounds by a song, the composer of which has, perhaps, been paid with a score of sovereigns, and the word-writer with a ten-pound note. We have only now to leave Mr. Planché and his book to an appreciating public. There are few men who have amused and delighted the public as long as he has done; and perhaps there has never been a dramatic writer who has been so distinguished as he has been for uniting the utmost amount of wit and humour with refinement of expression and perfect purity of sentiment.

Aristotle. By George Grote. Edited by Alexander Bain and G. Croom Robertson. 2 vols. (Murray.)

(First Notice.)

WE cannot think that English scholars have done justice to Mr. Grote's 'Plato and the other Companions of Socrates.' The work was, no doubt, far from perfect. It was a collection of chapters upon the several dialogues rather than a systematic exposition and appreciation of the Platonic philosophy, and, in consequence, frequently redundant, sometimes defective. The commentary was, moreover, essentially critical—nay, even antagonistic; so that the more ardent Platonists complained that Mr. Grote preferred the letter to the spirit, and dwelt upon inconsistencies of detail to the obscuring of the fundamental unity of the method. It was, indeed, almost unheard of in the history of Platonism that Socrates should be accused of quibbling, and confuted by the aid of modern philosophers. In our opinion, Mr. Grote did well to be critical: ἀμφοῖν γὰρ ὄντων φίλων ὅσιον προτιμᾶν τὴν ἀλήθειαν. Nor do we think that Platonism suffered by the scrutiny to which it was submitted. On the contrary, whereas most former commentators since Aristotle, falling victims to the enchantment, had neglected to distinguish the logical from the illogical, Mr. Grote, refusing to listen to the voice of the charmer, and sweeping away remorselessly each superfluous or sophistical argument, made it at last possible for us to comprehend and appreciate Plato's real contributions to philosophical and scientific truth. There are some who think that the dialogues were never intended to be regarded as expositions of the author's philosophical creed, but Mr. Grote has the authority of Aristotle to justify him in taking the opposite view; at any rate, it was worth while to put the dialogues to the test, even if the inquiry led to the conclusion that Plato reserved all his dogmatic teaching for the ears of his immediate disciples. A commentary upon Aristotle was the natural sequel to 'Plato and the other Companions of Socrates,' but in it the task which Mr. Grote proposed to himself was of a different description.

In the writings of Aristotle, and especially in those reviewed in that part of the work which Mr. Grote lived to complete, everything is didactic and technical. The difficulties which they present are due, not to irony, to dramatic form, and to conversational diffuseness, but to the compression which a lecturer studies when he proposes to supplement his written discourse with extemporaneous com-

ments, to the ambiguities of language which beset the constructor of a new science, and to the mass of mediæval interpretation with which the *Organon* is overlaid. Mr. Grote had, therefore, in Aristotle's logical works, an ample field for the display of his acumen and his industry; and though we cannot help regretting that he did not turn his attention in the first instance to the *Ethics*, the *Politics*, and the *Metaphysics*, we sincerely rejoice that his examination of the logical writings was left in a state which admitted of its publication.

The work was intended to have been much more comprehensive. There were to have been five introductory chapters, of which two only, and those perhaps the least important, are in existence. Of these two chapters, the first, on the Life of Aristotle, offers nothing which calls for special notice. Chapter ii., on the Aristotelian Canon, contains an interesting account of the history of Aristotle's writings, as well as a careful investigation of the meaning of the phrase *ἑξωτερικοὶ λόγοι*. According to our author, by the *ἑξωτερικοὶ λόγοι* are meant neither certain popular writings of Aristotle nor popular writings whether his own or of others, but "the preliminary dialectic tentative process," which commonly precedes "the final affirmative" or didactic exposition of each subject which he discusses.

"It is, in fact, the same process as that which, when performed (as it was habitually and actively in his age) between two disputants, he calls *dialectic debate*; and which he seeks to encourage, as well as to regulate in his treatise, entitled *Topica*. He contrasts it with philosophy, or with the strictly didactic and demonstrative procedure: wherein the teacher lays down principles which he requires the learner to admit, and then deduces from them, by syllogisms constructed in regular form, consequences indisputably binding on all who have admitted the principles. . . . The epithet means literally, *extraneous to, lying on the outside of*; in the present case, on the outside of philosophy considered in its special didactic and demonstrative march. Yet what thus lies outside philosophy is nevertheless useful as an accompaniment and preparation for philosophy."

It will be seen that this explanation of the well-known phrase *ἑξωτερικοὶ λόγοι* brings into harmony the two interpretations most generally received, but we are not sure that the evidence is sufficient to prove that the second of them, according to which, by *ἑξωτερικοὶ λόγοι* are meant "popular treatises," is erroneous. Mr. Grote is, at any rate, right in rejecting the theory that Aristotle had a double doctrine, the esoteric teaching being reserved for a few favoured disciples. The editors conjecture that of the three other introductory chapters, one would have contained a more particular discussion of the canon, and another a key to "Aristotle's perplexing terminology." The third might well have been devoted to the consideration of the Aristotelian writings in general. The two extant chapters above spoken of are followed in the printed text by "a critical analysis, in eight chapters, of the treatises included under the title *Organon*." This part of the work appears to have been left in a complete state; at least, in its published form, it is a compact and consistent whole, though it is, of course, impossible for us to say how far we are indebted to the learning and industry of the editors. As in his work on Plato, so here Mr. Grote gives us a very full analysis of his author, inter-

persed with illustrations, comments, and criticisms of the most varied character. In the 'Aristotle' the critical portion is, perhaps, less prominent than in the 'Plato,' whilst, from the nature of the case, the chapters on the *Organon* are necessarily full of technicalities, and may, perhaps, be thought by the general reader somewhat dry. Hence we shall not attempt to analyze the analysis or to criticize the criticism, but shall content ourselves with pointing out a few matters which will have an interest even for those who are not engaged in the minute study of the Aristotelian logic. Those who are so occupied will find it worth their while to examine carefully Mr. Grote's dissertations upon the several treatises. In the third chapter, on the *Categorise*, we would call especial attention to the author's remarks upon Mr. J. S. Mill's attack upon the Aristotelian *Categories*, which seems to him, as to us, in some respects rather unfair. Whilst he admits the imperfection of Aristotle's conception of *πρὸς τὴν*, Mr. Grote shows that Aristotle himself acknowledged that "the same particular may sometimes be ranked under two distinct heads." Hence the redundancy of the analysis is not, as Mr. Mill seems to suppose, a careless oversight. Again, Mr. Grote points out that Mr. Mill, misled by the Latin term *Situs*, interprets wrongly the *Category κείσθαι*, which is intended to mean posture, or attitude, and is therefore no mere synonym for *πρὸς*. Finally, Mr. Grote thinks that Aristotle would have placed "hope, fear, sound, smell, pain, pleasure, thought, judgment," &c. (for which Mr. Mill cannot find room in any of the ten *Categories*), under the category either of *qualis* or of *patis*. There is therefore more to be said for the Aristotelian categories than Mr. Mill will allow, though no doubt "Mr. Mill's classification of Nameable Things is much better and more complete."

In the examination of the *Analytica Priora*, we find some remarks upon the services which Aristotle rendered to science by the foundation of logic, which, in default of a general estimate of his philosophy, we will here extract:—

"Such are the main principles of syllogistic inference and rules for syllogistic reasoning, as laid down by Aristotle. During the mediæval period, they were allowed to ramify into endless subtle technicalities, and to absorb the attention of studious men long after the time when other useful branches of science and literature were pressing for attention. Through such prolonged monopoly—which Aristotle, among the most encyclopedical of all writers, never thought of claiming for them—they have become so discredited, that it is difficult to call back attention to them as they stood in the Aristotelian age. We have to remind the reader, again that though language was then used with great ability for rhetorical and dialectical purposes, there existed as yet hardly any systematic study of it in either of these branches. The scheme and terminology of any such science were alike unknown, and Aristotle was obliged to construct it himself from the foundation. The rhetorical and dialectical teaching, as then given (he tells us), was mere unscientific routine, prescribing specimens of art to be committed to memory: respecting syllogism (or the conditions of legitimate deductive inference), absolutely nothing had been said. Under these circumstances, his theory of names, notions, and propositions, as employed for purposes of exposition and ratiocination, is a remarkable example of original inventive power. He had to work it out by patient and laborious research. No way was open to him except the diligent comparison and analysis of propositions. And though all students have now become familiar with the

various classes of terms and propositions, together with their principal characteristics and relations, yet to frame and designate such classes for the first time without any precedent to follow; to determine for each the rules and conditions of logical convertibility; to put together the constituents of the syllogism, with its graduation of Figures and difference of Modes, and with a selection, justified by reasons given, between the valid and invalid modes,—all this implies a high order of original systematizing genius, and must have required the most laborious and multiplied comparisons between propositions in detail."

Chapter vi., on the second book of the *Analytica Priora*, contains an elaborate investigation of the relations in which Induction and Deduction stand to one another in the Aristotelian system. It is shown convincingly that Aristotle recognizes them as distinct processes, which are "the complementary halves of the same whole; Induction being the establishment of those universals which are essential for the deductive march of the syllogism; while the two together make up the entire process of scientific reasoning." It is true that "he forgets or relinquishes this antithesis when he presents to us the inductive process as a given variety of syllogism," and that he is not careful to bestow equal pains upon the two complementary processes, so that "one half of logic is made to look like the whole," but it is unfair to accuse him of ignoring the pretensions of induction, since it is to induction that he looks for the universals which the syllogism applies. Unfortunately "the Aristotelian expositors carefully illustrated, and to a certain extent even amplified, the part which was already in comparative excess, while they added nothing to the part that was in defect, and scarcely even preserved Aristotle's recognition of it as being not merely legitimate but essential." Hence we can hardly wonder that when science awoke from its long slumber the authors of the movement held the great master answerable for the inactivity of the intervening centuries. A few pages later in the same chapter Mr. Grote proceeds to consider briefly the Aristotelian account of the Enthymeme, and decides, in opposition to Sir William Hamilton, that by this term Aristotle meant a syllogism with one of the premisses suppressed. He would, no doubt, have given his reasons in greater detail had he lived to discuss the Rhetoric: as it stands, we have rather the results at which Mr. Grote had arrived than a justification of them.

The following chapter, on the *Analytica Posteriora*, contains an investigation of the meaning of the word "dialectic" as understood by Aristotle; and the same subject is further considered in chapter ix., which deals with the *Topica*, and in chapter x., on the *Sophistici Elenchi*. Here Mr. Grote takes occasion to compare the Aristotelian view of dialectic with the views taken of it by Socrates and Plato. The chapter on the *Topica* is regarded by the editors "as perhaps the most striking feature in the exposition of the *Organon*."

"While the other treatises," they say, "have all more or less been drawn upon for the theory of logic, the *Topica*, with its mixed logical and rhetorical bearings, has ceased to be embodied in modern schemes of discipline or study. Mr. Grote's profound interest in everything pertaining to Dialectic drew him especially to this work, as the exhibition in detail of that habit of methodized discussion so deeply rooted in the Hellenic mind. And in the same connexion it may be noted how the natural course of his own work brought him

in the last months of his intellectual activity, to tread again old and familiar ground. A plea—this time against Aristotle—for the decried Sophists, and, once more, a picture of that dialectical mission of Socrates which for him had an imperishable charm, were among the very last efforts of his pen."

Autobiography of John Milton; or, Milton's Life in His Own Words. Edited by the Rev. James J. G. Graham. (Longmans & Co.)

AMONG the autobiographical details which Mr. Graham has collected from Milton's own works, there is none so interesting, none so little known to the general reader, as the love-passages in the poet's life. When he sauntered in the country he beheld unmoved the "troops of maidens." He saw "eyes surpassing all gems" without being dazzled; "necks whiter than whey," and he noted the fact with the unimpassioned calm of a philosopher. Country brows, locks made to entangle hearts, and cheeks which Milton calls in his first Elegy, "Pellaces genas," inviting cheeks, only seduced him to admire warmly.

But the glorious rhapsody of the first Elegy takes glorious reality in the seventh. The poet speaks of himself when not yet quite out of his teens; neither was he out of his classical traces. Venus, Jove, Olympus, Phœbus, Orcus, are but a few of the names and places which do not seem to accord with London. But when Milton gets fairly among the citizens, "Quirites" he politely calls them, he is madly in love with the citizens' daughters generally, and altogether subdued by one especial beauty, whose name is not added to the list of those who have been loved by the poets. He goes, as he tells us in the seventh Elegy, where the citizens walk,—perhaps in the fashionable gardens of Gray's Inn, or along the field-paths, where fields are no more, of Finsbury, or St. Pancras; it may be, Cheap-side itself. He sees a splendid crowd of seeming goddesses, passing to and fro in the middle of the road. He is "severe," but he cannot resist the attraction. Youthful impulse will have its way,—

Hæc ego non fugi spectacula grata, severus.
Impetus et quo me fert juvenilis, agor.

Imprudently, "male providus," as he says, "I let my eyes meet theirs, and am unable to master them. One, by chance, I beheld, pre-eminent among the rest, and that glance was the beginning of my malady." He calls in gods and goddesses to heighten the picture, and more naturally talks of the lips, eyes, form, carriage, which took his mind prisoner. But this, the poet's first love, or dream of love, passed out of sight, never again to be seen. "Ablata est oculis non reditura meis." The young gentleman of less than middle stature, and with hair parted in the middle, went through the crowd seeking her whom he had lost, and inwardly praying to heathen divinities to bring him and her together, once for all, that Love might on one dart hold a couple of hearts. With some exaggeration, this detail is, at bottom, true. Whoever saw the feminine-looking youth, threading the groups of London citizens, matrons, and maidens, probably thought him a silly young person. The poet, however, has given a poetic delicacy to the narrative, and romantic painters, in want of a

subject, must see that this one is at once suggestive and picturesque.

Having made us confidants of his first love impressions among the London ladies, by describing them in Latin, Milton is as communicative in Italian with regard to the power exercised over him during his tour in Italy by at least one Italian beauty. This communication is made in the Italian Sonnets 3 and 5. Prof. Masson calls the last sonnet "serious," and adds that it contains "a fine and proud definition by Milton of his own character." It perhaps "doth protest too much." It elevates the suitor to the level of, if not above, the lady, and woos in certainly a prouder strain than is generally employed. Milton, in the first phrase of the subjoined translation, seems to have forgotten the London lady who had enthralled him at nineteen:—

"Diodati (and I tell it thee with wonder), stubborn I, who used to scorn Love, and often laugh at his snares, have fallen at length where sometimes an honest man finds himself entangled. It is not tresses of gold, nor cheeks of vermeil tincture, that dazzle me so, but the new type of a foreign beauty which blesses my heart—carriage high and honourable; in the eyebrows the serene splendour of a lovely black; speech graced with languages more than one; and a song which might lure from her middle hemisphere the labouring moon; while still from the eyes shoots such a fire that, should I close my ears, it would avail me little. Young, gentle, loving simply—since I am in doubt to fly from myself to thee, lady—let me offer devoutly the humble gift of my heart. I know it certainly, by many proofs, to be faithful, intrepid, constant; in its conceptions graceful, wise, and good. When the great world roars, and the thunder strikes, it arms itself with itself, and with solid adamant, as secure from doubt and envy, and from vulgar fears and hopes, as it is loving of genius and high work, of the sounding harp and of the Muses. In that part alone will you find it less hard where Love has planted his cureless sting."

Mr. Graham tells us that the lady is not to be confounded with the singing Leonora, to whom Milton addressed three Latin epigrams. We are not so sure they are not one and the same person; except that, while the one in Italian sings in a way to give emotion to the moon, the *Leonora canens* is one in whom alone the Divinity speaks.

Quod si cuncta quidem Deus est, per cunctaque fusus,
In te una loquitur, cetera mutus habet.

With this singing Leonora, Tasso, it is said, might have been more justifiably and deliciously mad; and while the one in Italian shakes Luna in her sphere, the Leonora in Latin arrests both men and gods:—

—homines cantu detinet atque deos.

The substratum of truth is, in both cases, overlaid by fanciful conceits. In the Latin Leonora, if we may so call her, this is especially the case. Half a mythological dictionary is poured into the three epigrams. This is, in some measure, the case in the sonnet to Margaret Ley. When Milton's first wife, Margaret Powell, deserted him so soon and so suddenly after their marriage, the poet found ample solace in study, ample relaxation in visiting Lady Margaret Ley. Like Petrarch's Laura, Milton's Margaret was a married woman. Her husband was a Captain Hobson, name utterly out of place in serious poetry. Eleven out of the fourteen lines are devoted to Margaret's father; including a reference to Chæroneia, and another to Isocrates, in the now household phrase, "that old man eloquent."

All that the lady gets to her share is still in reference to her sire:—

So well your words his noble virtues praise,
That all both judge you to relate them true,
And to possess them, honour'd Margaret.

Margaret Ley was one of Milton's old friends, not one of his young loves. We do not find that the latter epithet is to be applied to either of his three wives. The first wife, Mary Powell, went back to her husband, not at his prayer or command. He had ceased uttering both. She returned under the double pressure of her husband having published a defence of divorce, in cases like his own, and of his having asked in marriage a daughter of Dr. Davis, who, however tenderly inclined to the suitor, was not at all disposed to help him to commit bigamy. We all know the dramatic scene of reconciliation; the sudden rush of the young wife into his presence, and her earnest plea for pardon. The incident is, perhaps, remembered in the words:—

—Soon his heart relented

Towards her, his life so late, and sole delight,
Now at his feet, submissive, in distress.

We would rather think the above lines to be autobiographical in their memories, than the passage in 'Samson Agonistes,' beginning so fiercely, "My wife, my traitress! Let her not come near me!" Yet we are sure that Milton was not a comfortable husband to live with. Mr. Graham is very much bent on believing that in the Dalila of the 'Samson Agonistes' we see a reflection of Mary Powell, whose gay humour ill matched her husband's sober habits. We appeal to any lady, even to any for whom woman's rights are things they utterly disregard, what they would say to a lover if his ideas of home rule were expressed in the following lines:—

—God's universal law

Gave to the man despotic power
Over his female in due awe;
Nor from that right to part an hour,
Smile she or lour;
So shall he least confusion draw
On his whole life; not away'd
By female usurpation; or dismay'd.

"His female"! How different this from the epithets applied to his May-day beauties in London, or to his Leonoras! "His female in due awe"! Well, his Samson calls Dalila a "hyæna," but there are male hyænas as well as female.

Johnson does not believe that Milton loved his first wife. Her daughters, who, it is often said, were never taught to write, avenged their mother. "There is evidence," says Mr. Graham, "that his children were undutiful and unkind to him, and combined with his maid-servant to cheat him in marketings, and sold his books, and even wished his death." For the not very long misery of the first married life, Milton found some brief consolation in his second union—that with Catherine Woodcock. This idea is founded on the sonnet inscribed to the wife whom he lost within a year of their marriage. Despite the introduction of "Alcestis" and "Jove's great son," who indeed are not violently dragged in, the sonnet abounds in praise. Catherine Woodcock is his "late espoused saint," of whom he hopes to have full sight in Heaven, without restraint. Her purity of mind, her love, sweetness, and goodness, are duly recorded; and we infer that Catherine was submissive and lovingly obedient to her "male." Milton took his third wife, Elizabeth Minshull, at the re-

commendation of Dr. Paget. All his wives were maiden ladies. He had an absurd, perhaps selfish, theory that there was something unbecoming in a man submitting himself to be a "second husband." He saw no such impropriety in a woman being a "second wife." His horror of widows could not have been greater had he foreseen the conduct of his own widow, Elizabeth. He might have had some suspicion of what Elizabeth was capable. Phillips says she oppressed her husband's children in his lifetime. We are not surprised, therefore, that she cheated them after his death.

We have selected one phase of the poet's life for illustration, because it has been generally less considered than the others. On this point, and on many others of Milton's life, the reader will find much that is interesting in Mr. Graham's volume.

Concerning John's Indian Affairs. By Robert H. Elliot. (Chapman & Hall.)

WE are not quite reconciled to the form in which Mr. Elliot has chosen to cast his appeal for some attention to Indian affairs. There is nothing in the Mysore planter's matter or style so heavy as to require such a motive power as "John," personifying the British people, to whom letters are addressed recapitulating recent conversations with "John" himself. In the most spirited and pithy passages of the book the puppet disappears, the machinery is detached, and instead of "John's" "estates," "agents," and "tenants," we hear of the Indian Empire and its vast population, of the Indian Civil Service, the Army, and the Public Works Department. And in the last essay, notwithstanding the occasional interjection of "My dear John," the Duke of Argyll and Mr. Grant Duff are introduced with their full official designations, and many remarks are made on the course adopted by the Select Committee of the House of Commons now engaged in investigating the state of the Indian finances. We have not found our author tedious in his more serious mood, and those—if any there be—who could be attracted by the incongruous and intermittent imagery of "John" and his estates, are, we should say, not worth attracting.

In one of the best of these essays, 'Wanted, a Religion for the Hindoos,' Mr. Elliot employs the dramatic form with propriety, consistency, and good effect. Here the interlocutors represent living types of character; and, making some allowance for the Brahmin's unusually extensive information, and for the young missionary's rare patience and candour, the dialogue might be a real one. The Brahmin attacks with great vigour the practice adopted by so many English agencies at work in India besides the missionary agency, of "making difficulties, and then setting to work to solve them." For instance, he denies that Hindoo caste really "stands as an impassable barrier" between his countrymen and Christianity, although the Protestant missionaries have turned it into one by their intolerance and prejudice. He maintains that caste is a social institution, which no law of Church or State can overcome or abolish, and that true believers in Christianity would trust "to what has been happily called its solvent power for doing away, by degrees, with whatever may be hostile to its spirit." He points out that

the Apostles and Fathers of the Church did not directly assail slavery, or declare it to be incompatible with Christianity. "In no instance in the world," he complains, "till we come to India, do we find the religion of Christ preached as something that is meant to tear the whole fabric of society to pieces."

The Brahmin argues, as it seems to us, forcibly against the spiritual tyranny, unknown in any Christian sect out of India, that would compel a convert to submit to certain rules of diet and social intercourse which education and habit have made repugnant to his feelings. "If you converted a Jew in England," he inquires, "would you ask him if he was ready to prove his sincerity by eating a dish of pork? would you ask him to partake of food cooked by the lowest Pariahs of London? If he happened to be a teetotaler, would you ask him to express his readiness to partake of any form of alcohol?" The Brahmin urges that this revolutionary doctrine, that caste must be entirely rejected and renounced by every proselyte, is quite a novel development, enforced only since the decrees of Bishop Daniel Wilson, of Calcutta. Neither "Schwartz and the ablest German missionaries," nor "the great and good Bishop Heber," erected caste into a barrier. And he asks, "Did the railway companies make it into a barrier against the system of travelling they wished to introduce?"

"Had the railway companies posted a notice outside the stations to say that they could not tolerate any distinctions of caste, and that Brahmins, sweepers and Pariahs, if they paid the same fare, would be put into the same carriage, every man would have roused himself up, and asked himself whether an attack was not intended on our social institutions. But the companies wisely ignored the whole subject, and as nothing was said about it people quietly put their caste in their pocket. And thus this impregnable and (to you) immovable institution proved itself to be as elastic as most institutions usually are when the time has arrived for their modification."

The same rigid, uncompromising adherence to rules, founded on Western customs, and unsuitable to India, to which Mr. Elliot takes exception in the action of the Church, he also finds in the action of the State, and with the same result, that of retarding instead of promoting reform. It will astonish many of us to be told that in India "our Empire has destroyed the liberties of the people." As he observes, "it might have seemed more correct to say that we only supplanted the governing classes." He thus proceeds, however, to justify the charge:—

"In former times there existed in India reigning powers that lived on the resources of the people; but though these powers levied taxes and waged war on each other at pleasure, the internal management of affairs was left to the village communities, and the people had the power of modifying their customs in accordance with what seemed to them to be expedient. Now this power we have entirely taken away from them; and not only have we done this, but we meddle in all the details of life, refining here and reforming there, and always, be it remembered, with increased and increasing taxation. It still, however, remains to explain how we have deprived them of the power of modifying their customs. This has been done simply by seizing on the existing customs as we found them, writing them down and turning them into laws which the people have no power to alter in any way. . . . The old rights of communities of Hindoos have thus been entirely absorbed by our Government, which has now deprived the people of every particle of civic power."

All the later administrative improvements in India have promoted centralization and diminished local self-government, the last vestiges of which have almost disappeared. The homely dignity and unpaid responsibility of the village municipalities and their head men have been destroyed by the petty and oppressive officialism of subordinate magistrates and the new military police. Wherever education spreads,—and, to the honour of our Government, it is spreading rapidly,—it brings with it a sense of wrong and aspirations for its redress, which are by no means of a conservative tendency. "It requires," observes Mr. Elliot, "but a very small amount of reflection to perceive that if you provide the peoples of India with an advanced education, and do not take measures to satisfy the desires that education naturally brings along with it, the end of these people will be worse than what it is at present, for the simple reason that they will be more conscious of their thralldom than ever they were before."

Mr. Elliot is of opinion that although, to a superficial observer, the Wahabis and other fanatical Mohammedans may seem to be our most formidable enemies in India, the most serious indication of that intellectual unrest which has been the frequent precursor of political disturbance is to be found in the rise of the Brahma Somaj, and in the spirit of religious inquiry of which that new Theistic sect is the living fruit. When the spirit which is recruiting the Brahma Somaj with highly-educated men from every caste and class of the Hindoo population, and even from the Mussulman community, "turns its attention to the affairs of the State,—when its members, amply educated and entirely unprovided for, spread amongst the people and communicate to them the intelligence of the freedom enjoyed in England,—when they point to the fact that the Indian has no share or voice in the administration, nor the smallest control of the public purse, and that the honourable offices of Government are devoured by foreigners, to the exclusion of the natives of the country,—when they point out that India is annually undergoing an enormous depletion of solid money, which is taken from the soil to be spent in England,—when all these things are made known, as one day they assuredly will be, there will arise a deep-seated feeling of universal hatred, which will surely make itself felt." We should come out as heavy losers, if not utterly bankrupt, after even a successful struggle with such an opposition as might be raised against us. Power and profit alike would slip from our grasp, and the country would become not worth having.

"And is there no way out of all this? Undoubtedly," says our author, "there is." If our Government can go along with the intellectual tide, and provide an administration suited to the wishes and aspirations of the people, all may yet be well. Mr. Elliot recommends that India be broken up into at least five great divisions,—Bombay, Madras, Bengal, North-West Provinces, and the Punjab, —each one in direct communication with the Home Government, and managing its own finances after paying a fixed contribution for the army,—the Viceroy's functions being merely those of Minister of War and Foreign Affairs. The main outline of this scheme received the sanction of Mr. Bright many

years ago. He also suggests many measures for the reduction of expenditure. If the Government would resolutely determine to administer the country without worrying the people with new taxes and over-legislation; if the new generation of educated natives were admitted to a fair share of honourable places in the public service; and if, finally, consultative councils were constituted in every county and province, so as to develop gradually into a genuine representation of the people, India might yet become what she has so often been called, "the brightest jewel in the British crown," and remain so for many a century to come.

All those whose views of our position and prospects in India, and of the condition and feelings of the people towards us, have been derived from the "Indian Budget" speeches of the Under-Secretary of State, and from the annual returns of the "Moral and Material Progress of India," will do well to qualify the effect of those uniformly *couleur de rose* pictures, by turning to the vivid sketches contained in this little volume. They may be sometimes hasty, they may be sometimes highly coloured, but they are conscientiously executed. The artist has drawn from nature, and has thrown his heart into the work.

The War for the Rhine Frontier, 1870: its Political and Military History. By W. Rüstow. Translated from the German by John Layland Needham. 3 vols. (Blackwood & Sons.)

COL. RÜSTOW is already well known as an able military writer, and the present work cannot fail to increase his reputation. He treats the war chiefly from a scientific point of view, but does not ignore moral influences, and constant little biographical notices lighten what might otherwise have been a dry book. Col. Rüstow, we honestly believe, is an earnest seeker after truth, and does his best to be impartial. Many, however, of his readers will, we think, consider that he has, to some extent, failed; for though he never spares his own countrymen when they deserve censure, his hatred to the French Empire is so great, that he cannot refrain from sneers at those who were connected with it, that are occasionally unjust. Indeed, it is almost impossible to write on contemporary politics without displaying a bias. Col. Rüstow's book would therefore have been more valuable had the author confined himself to purely professional subjects. We need hardly say, we have not and never had any liking for the Empire and its supporters, but Col. Rüstow is scarcely justified in always speaking of the latter as Mamelukes. But a truce to politics for the time, and let us follow the course of the war. In the first volume, one very interesting chapter is devoted to a history of the modern French army, and another to that of the North German army. A main distinction between the military systems of the two countries was this: in Prussia, as is well known, the entire military force of the country was organized into permanent *corps d'armée*, always quartered in the districts from which it drew its recruits, reserves, and stores, complete in staff and auxiliary departments, capable of being raised to a war strength in a fortnight, and ready to

take the field with that amount of notice, without further order than is contained in the one word "mobilise." In France, on the contrary, the army was like our own, little more than an aggregate of tactical units, which were not organized for war till the eve of a campaign, and which drew recruits, reserves, and stores from every part of the country indifferently. "The French have in time of peace no permanent large division of the army. Still, even then they had a number of Army Corps, which were formed, some for two years, others only for a few months, for exercising purposes, and there existed tolerably well-established data for their formation." In 1868 a new system was inaugurated, chiefly with a view to admit of an expansion in case of war. "But in reality this act wrought no essential changes, for it created no new troops or *cadres* for the active army; so that in the future, as in the past, in case of a serious war breaking out, every addition would have to be improvised." The new order of things had not come into full operation in July, 1870; but even if it had, the author shows that the estimates concerning its results were far too high. According to the calculations of the Government, the peace-footing of the active army, including those on furlough and in the second portion of the contingent, would amount to 415,000 men; whereas they could not, according to Col. Rüstow, exceed 283,000 men, without allowing for diminution caused by deaths and sickness. As to the reserve, the highest estimate would give it as 210,000 men. The Mobile Guard was reckoned at 550,000 men; but Col. Rüstow proves that its utmost strength, when the system should have come into full operation, would not have been more than 370,000 men. But, even if we allow that the estimates of the authorities were not too high, the force scarcely existed, save on paper. "As long as Marshal Niel lived, the work of organization was carried on, and the exercising of the Mobile Guard began in June, 1869. After the death of the Marshal, when General Lebœuf undertook the Ministry of War, and to spare the citizens was declared to be the highest State principle in military matters, these exercises ceased. The appointment of officers still continued, but in direct opposition to the maxim which lays down that untrained troops require the best officers if they are to render good service." Here is a hint for Mr. Cardwell with regard to the officering of our own auxiliary forces. As to the Sedentary National Guard, it had been abolished by the Emperor.—

"It was retained only in a few towns, and there only in a ruined state. The good adherents of the Empire did very scanty duty as soldiers of the National Guard, and even for that little they provided substitutes. The master who was ordered on guard dressed up his servant in the pretty uniform of the National Guard and sent him on duty in his place."

But, as we have said, the new system had not come into full play, and could not till 1877; and the comparative strength of the military forces of France and Germany are thus given by the author:—

"Germany could muster in field troops 518,000 men, infantry and cavalry, with 1,506 guns; France could oppose to them 285,000 men, infantry and cavalry, with 984 guns—that is, but little more than the half. Germany had as reserve troops 161,000 men, infantry and cavalry; France

had as depot troops 91,000 men. Germany had as garrison troops 187,000 men; France could show nothing as an equivalent to this, for the Mobile Guard which was to fill their place was simply not organized."

Besides this numerical inferiority of France to Germany, in organization the former was deficient, and the latter perfect. The latter country, in fact, was prepared for war; the former was not.

In the beginning of August the French field army consisted of eight corps, and one large reserve of cavalry, of three divisions of four regiments each. Of these corps, the guard consisted of two divisions of infantry, and one division of cavalry of six regiments. Of the remainder, three had each four, and four had three divisions of infantry. To every corps was attached a division of cavalry. The normal number of infantry divisions in each corps was three; and the total strength of the corps in combatant non-commissioned officers and men amounted to about 26,000 infantry and 3,500 cavalry, with ninety guns. A division of infantry consisted of two brigades, the first with two regiments, the second with two regiments and a battalion of Chasseurs. Each infantry regiment consisted of three battalions, of six companies, of three officers and 112 men each. To every infantry division was also attached one regiment of cavalry, a company of sappers, two four-pounder batteries of six guns and one mitrailleuse battery. The cavalry division of the corps consisted, as a rule, of four regiments in two brigades, and one horse artillery battery. A cavalry regiment contained, if heavy line or Chasseurs d'Afrique, four, if light, five squadrons, each squadron numbering six officers, 120 men, and 105 troop horses. On an average, therefore, we may assume each cavalry regiment to have numbered 500 effective sabres. The artillery reserve of the corps consisted of five batteries, of which one was a horse artillery battery. Further, there was the train, and, according to the destination of the corps, companies of sappers, miners, and pontoniers. The composition of the Prussian army is too well known to need description. It will be sufficient, therefore, if we state that each Prussian corps consisted of twenty-eight battalions of infantry, twenty-four squadrons of cavalry, and ninety-six guns, giving a total of infantry and cavalry of about 30,000 non-commissioned officers and men. The field army of the French "would have numbered 260,000 men, infantry and cavalry, if the men on furlough, and the youngest classes of the reserve, had been called in to complete their strength; but most of the regiments had marched out on their peace footing, and had only (when already on the frontier) commenced to complete their establishment. Large bodies of troops from the more distant garrisons had not arrived when hostilities commenced; so that, in the beginning of August, the field forces can at the most be reckoned at 200,000 men."

Their numerical inferiority would have been sufficient of itself to have explained the defeat of the French; even had they not scattered their forces in a suicidal manner. The fact is, the French prepared only for an offensive war, and relied also on the alliance, or, at worst, neutrality, of the southern states. Consequently, when the Germans turned the tables, and invaded France, instead of waiting to be invaded, and the southern threw in their lot with the northern states,

the Emperor and his marshals were at once at fault.

The disparity of numbers was glaring at almost all the early encounters. At Wörth, the Crown Prince succeeded in separating Macmahon's right wing from the rest of the army, and compelled that General to retreat, leaving behind him as trophies 4,000 unwounded prisoners, thirty-six guns, and two eagles. The victory was, however, not won without great loss to the Germans, notwithstanding that they brought 75,000 infantry and cavalry into action, against 35,000 of Macmahon. The fight, moreover, lasted from early in the morning till about four in the afternoon; and when it was over the victors were too wearied to carry out a vigorous pursuit. It is plain, therefore, that neither the skill of the commander nor the courage of the beaten army were at fault on this occasion. In fact, the issue of the day was the natural tactical result of the German strategy. At the battle of Forbach, or Spicheren, according to our author, the Germans had only twenty-seven battalions, or 27,000 men, engaged, and the French thirty-nine battalions of Frossard's and thirteen of Bazaine's corps,—the latter, however, took but a small part in the battle. But as the German battalions were complete, and the French battalions under their strength, we may assume that the forces actually engaged were on both sides nearly equal in numbers. Still, to capture so strong a position as that occupied by the French, was no slight success. The consequence of the double victory was that the first line of the French was completely disintegrated.

At Metz, Bazaine, appointed Commander-in-Chief, had managed to concentrate about 120,000 men, exclusive of the garrison of the town, with which to oppose some 220,000 Germans. On the 13th he determined to retreat, and the movement was to commence on the afternoon of the following day. Steinmetz was, however, determined not to let the French slip away, and as soon as he learnt that they were commencing their retreat, he laid hold of their rearguard, composed of a portion of Deccaën's corps. Instead of steadily retiring under cover of the forts, Deccaën, as soon as he was attacked, caused those of his troops who had already marched off to face about, and Bazaine not only suspended the movements of the other corps, but also made some of his troops, who had already crossed the river, re-pass it. The issue of the battle was, tactically, doubtful, though, according to Rüstow, the Germans succeeded in gaining ground; but, strategically, it was a decided success for Steinmetz, who forced the enemy to defer his retreat for twenty-four hours. This delay was fatal to him. On the 16th his advanced guard was headed by the German cavalry, and Bazaine was held fast till the German infantry could come up. A furious battle then took place, the result of which was that the southern road to Verdun was wrested from the French, and they were obliged to throw back their right, and to take up a position parallel to the Moselle. Bazaine deemed that he could not fight on the 17th, for it was necessary to rest his soldiers, attend to the wounded, and serve out ammunition. We ourselves think that it would have been wiser if he had despatched before daybreak on

the 17th, by the St-Marie-aux-Chênes and Mézières roads, the freshest half of his army, making, at the same time, with the rest, a vigorous demonstration towards Rezonville. This is, however, only a criticism after the event. The Germans were equally unwilling to fight on the 17th. Their corps were exhausted either by marching or fighting,—in some cases by both,—and the dispositions for battle required time. The attack was, therefore, not commenced till about noon on the 18th. The result was, that after a bloody struggle, which did not completely end till 6 A.M. on the 19th, the Germans turned and drove in on their centre the right wing of the French. The loss of the Germans was 14,000 men and 550 officers, or nearly 1 officer to every 26 men; that of the French is not exactly known, "but was probably, owing to their favourable position, not much greater." The French had 100,000 cavalry and infantry and 450 guns; the Germans had 200,000 cavalry and infantry and 750 guns. Much has been said of the shelter trenches of the French, but it would appear that few of them were commenced till the battle had actually begun. They were, moreover, constructed on no system of connected defence, every commander acting independently. In his attempt to relieve Bazaine, Macmahon had a force amounting to 120,000 cavalry and infantry, with 248 guns. Some of the corps were, however, demoralized by defeat, others were only half-trained. As regards baggage and equipment, all were badly provided. Macmahon appears from the first to have been averse to the expedition, but eventually yielded to the arguments of the Emperor and Palikao. On the 21st of August he commenced his march, and on the 27th his headquarters were at Le Chêne Populeux. There, on the 27th of August, he received intelligence that the Crown Prince of Prussia had turned off from the direct road to Paris, and was following him. Macmahon, on this, resolved to fall back by Rethel and Soissons upon Paris and pivot on the capital. Positive orders from Paris induced him to persist in the enterprise, and the end was Sedan.

The author makes some judicious criticisms as to the mode of carrying out this attempt to relieve Bazaine, which are well worthy of attention. In the first place, secrecy, and in the second place, speed, were essential to success. Macmahon had 12,000 cavalry, who might have constituted an impenetrable screen to his movements, but did not. Col. Rüstow considers that the Marshal's object was, in the first place, to reach Montmédy, and that under the circumstances, 20 kilomètres, or about 12½ miles a day, would not have been too much to have required from the troops. From Chalons to Montmédy the distance is about sixty-two miles, and the tail of Macmahon's army ought to have arrived at Montmédy on the 26th, but his leading column only reached Mouzon on the 28th. The Prussians simply marched nearly two miles to every one mile that the French accomplished. To show what chances Macmahon missed, we may state that not till the night between the 25th and 26th did the armies of the Crown Princes of Prussia and Saxony, which were advancing directly on Paris, change front to their right and hasten after the Mar-

shal. The details of the battles which led to the capitulation of the entire French army are well known, but it is worth noticing that neither Ducrot nor De Wimpfen ever thought of trying to break through the investing circle by Torcy to the south, yet the author shows that such an attempt presented fair chances of at least a partial success.

One act of the drama had now been played out. The regular army of France had practically ceased to exist, and the struggle was henceforth carried on by improvised levies, containing but a very small leaven of old soldiers. Among the numerous episodes of the campaign, the sieges and the useless bombardments are very noteworthy. Only one point, however, requires mention here, namely, the effect of modern rifled artillery on siege operations. Formerly, both first parallel and the most distant batteries were constructed at about 600 yards from the place, and the first parallel was constructed by common trench work. At Strasbourg, the first parallel was constructed by flying sap, and at a distance varying from about 580 to 670 yards, the batteries being from about 180 to 250 yards still further to the rear. To return to Metz, nowhere was the forethought and energy of the Germans more strongly displayed. Metz broke the railway communication between the troops advancing on Paris and Germany. It was, therefore, determined to construct a field railway, which should make a loop round Metz. As early as the 14th of August the survey commenced; on the 17th, the work was taken in hand, and on the 23rd of September, notwithstanding that five days had been lost owing to wet weather, the line was completed, and three days later regular traffic commenced. The Emperor of Germany announced that at the fall of Metz 173,000 soldiers became prisoners of war. The author considers this a gross exaggeration, and believes that after deducting the sick, the National and Mobile Guard, and government officials connected with the army, only 65,000 effective regular troops remained. Passing over the various political interludes, we come to the feverish efforts of the French Government to extemporize an army. The following extract should be read with caution, for we believe that the axiom unfolded in it is incorrect. The author's utterances are, however, always worthy of attention:—

"Artillery is in general easier to obtain than cavalry; men are required as drivers who understand horses without it being necessary that they should be perfect masters of the art of riding; and gunners may readily be obtained from among mechanics, if a proper selection be made, and too high scientific attainments are not demanded. In all ages it has been proved that a good artillery, especially in insurrectionary armies, is more easily obtained than good infantry; the great difficulty is in providing the *matériel*."

The tendency of Gambetta to return to the errors of the first revolution is exemplified by the following passage. Speaking of the camp at Toulouse, of which General Demay had been appointed commandant, the author says,—

"With him were associated as commissaries, with the rank of generals of division, MM. Lissagary and Perrin, men who, up to that time, had only made themselves known as club orators, and were perfectly innocent of the slightest military education."

The blockade of Paris had, by this time, been commenced, and the author expresses a well-founded astonishment at the fact that regular siege operations were not undertaken at once. A blockade is a slow process, and a bombardment could produce little real military effect, owing to the immense size of the city—it had failed even at Strasbourg where the town was small and a large number of guns and stores of ammunition were not required. He sums up the case as follows:—

“Whoever studies the matter carefully and impartially will be obliged to confess that the Germans were not in any way so well prepared to carry on war against fortresses as to execute field operations.”

Throughout the book indeed he frequently calls attention to the want of skill displayed by the Germans in their sieges. Metz fell just in time, for it is impossible to say what might not have been the result had it held out only ten days longer. As it was, the army of the Loire had an opportunity which it failed to make use of. The battle of Coulmiers was fought just ten days too soon, and the advance on Paris commenced as much too late; and the end of it was that the army of relief was driven through and past Orleans, and riven into two, if not three, fragments. The sortie from Paris, which was made with a view of seizing the outstretched hand of D'Aurelles de Paladine, was also badly conducted, and failed to produce anything but slaughter and demoralization.

Col. Rüstow is, we think, unjust to General Chanzy, for he makes but little of that commander's stand during four days at Beaugency with a beaten army, and his subsequent change of base in the very midst of the operations. Indeed, he slurs over these gallant combats, and this brilliant feat of strategy, which nevertheless entitle General Chanzy to be placed in the first rank of living generals. Regarding the rest of Chanzy's campaign, the book before us contains nothing either very new or striking. Neither does the account of the remainder of the siege of Paris call for notice, except the following remark, which goes far to explain the constant failure of the sorties:—

“The want of mobility in the French masses, which obliged the highest in command to arrange the very smallest details, necessitated that the troops should always be set in motion very early, and as this could never be effected without a considerable noise, the Prussians were always informed betimes of any movements on a large scale; and, moreover, the French troops were greatly fatigued by the preparations alone.”

In the command of the army which was raised in the north, General Faidherbe displayed, on some occasions, fair ability and enterprise, but never succeeded in accomplishing much. His first serious engagement was the combat on the Hallue, on the 23rd of December. We have always held that, tactically, that action was a drawn battle, seeing that Faidherbe offered battle on the 24th till the afternoon. Col. Rüstow does not quite support our assertion, but the following passage will serve to show the incorrectness of the statements of those who claim for the Germans a brilliant victory, and maintain that Faidherbe's retreat was a rout:—

“On Faidherbe's right and Manteuffel's left neither side gained any advantage throughout the day. But on the other flank, Manteuffel with his right succeeded ultimately in obtaining possession of the line of the lower Hallue between Daours

and Pont Noyelles, and thence he threatened Faidherbe's rear. The latter was therefore compelled to retire—in the first place, upon Albert, which he reached, moving very leisurely, on the 25th, and thence on the 26th upon Bapaume.”

We do not think that the author appreciates the critical position of the Germans at Bapaume at the close of the battle of the 3rd of January, when Faidherbe had only to push forward a few hundred yards—his advance could not have been arrested—to bring about the retreat of the enemy. As we have said, however, Faidherbe played but an unimportant part in the campaign. With respect to Bourbaki's badly planned and worse executed attempt to relieve Belfort, the public are too well acquainted with the details to render it necessary that we should touch on the subject.

Upon the whole, Col. Rüstow has given to the world a valuable book; and we honour him for his evident desire to be just. He is severe certainly, and sometimes without good reason, on the French; but he is not less keen to point out the faults of his own countrymen. Indeed, throughout his book he shows that in genuine philanthropy he is thoroughly cosmopolitan. The military merits of the book are great; and the reader derives much advantage from the numerous maps interspersed throughout the three volumes. The chief fault we have to find is that we are given too much about politics, and too little about tactics. As to the translator, he has performed his task in a thoroughly satisfactory and highly creditable manner.

NOVELS OF THE WEEK.

Ready-Money Mortiboy. 3 vols. (Tinsley Brothers.)

The Rose of Avondale. By Elizabeth Mary Parker. (Bush.)

The Fatal Sacrifice: a Novel. (Tinsley Brothers.)

THE “matter-of-fact story” reprinted from the pages of *Once a Week* is not a book which we should recommend young ladies, or, for the matter of that, young people of either sex, to read; and yet it is a clever book, not without grave faults both of style and of tone, it is true, but one which no grown man who has any experience of life can read without being the better for it. The person whose sobriquet of Ready-Money gives its title to the book is not by many degrees the most interesting character we meet with in these pages. Our author's greatest pains have been expended on old Ready-Money's son Dick, the most original character we have come across for some time in modern fiction. Allowing for the partiality of a friend, and almost a worshipper, we cannot help feeling that Richard Mortiboy, as he is here depicted, has had his counterpart in real life. Indeed, if the story has one fault more strongly marked than another, it is that it is throughout too realistic, or, as the author would say, matter-of-fact. It is refreshing, after the twaddle which our novelists, and (we are afraid we must also say) our female novelists in particular, put into the mouths of all their *dramatis personæ* alike, rich and poor, peer and peasant, country bumpkin and London gamin, to meet with an author who shrinks from nothing that comes in his way as the painter of men and women as they are, and who lets them say in his pages just what they say

every day in real life. We are not going to spoil the pleasure of those readers who can stand strong meat by giving an outline of the plot, which, after all, is not a very complicated affair. The fragmentary and somewhat jerky style of the book is partly due, no doubt, to the form in which it originally appeared. We are taken from town to country, from Bohemia to Belgravia, from Market Basing (a provincial town on the London and North-Western line, about an hour-and-a-half's ride from Euston) to the West Indies, in a manner which almost takes our breath away. The main idea of the book may be given in a few words. The father, a sordid, grasping wretch, whose soul never rises above the ambition of making money, dies a miserable paralytic, unloved, unwept, and almost unburied. The son, who is the antipodes of his sire in everything but his obstinacy, begins life badly, thanks to his evil rearing, but after a while he breaks away from bad habits, and gives free play to a naturally good and generous disposition. The wealth hoarded by his father he employs in making all around him, and, above all, those whom his father has wronged, feel the benefit of. The consequence is, that when he dies, murdered by the man whom he has saved from the gallows once and from starvation many a time there is not a dry eye among the mourners at his funeral; and even the scandalized rector is constrained to murmur, in apology for his own emotion, that “charity covereth a multitude of sins.”

Amidst all that daily comes to our ears of the mutual complaints of servants and employers, of the want of consideration shown by the latter, and of the absence of principle, the idleness, and love of dress displayed by the former, it is cheering to meet with a book like ‘The Rose of Avondale,’ from the pen of a young woman in domestic service. Considering the position of the authoress of the novel before us, and the difficulties she must have had to contend with, it is needless to say that we commenced reading her tale with more than a usual desire to be lenient, and to make allowances. We have, however, great satisfaction in confessing that our charitable feelings were quite thrown away, and that the work before us is able to rest on its own intrinsic merits. We do not wish to exaggerate, or to give undue encouragement to the authoress, and are therefore bound to affirm that ‘The Rose of Avondale’ bears no marks of genius, and will not, in our opinion, take the world by storm. It is utterly devoid of humour, there is but slight interest in the plot, and the flow of the story is somewhat hindered by the intrusion of numerous quotations from the poets. These quotations are apt and pretty enough, but they are too frequent, too long, and are not required. The authoress has, moreover, been guilty of two trifling acts of carelessness, which would have been avoided, had the MS., previously to publication, been submitted to a competent critic. For instance, the hero's father is, we are told, an English nobleman, yet he is always spoken of as plain Mr. Fairlie, as is, after the father's death, the hero himself. Then it is somewhat unusual for a young gentleman to call a young lady by her christian name only three or four days after making her acquaintance; and the error is made more palpable by the fact that when Harold knows Miss Ham-

mond better he does not call her Milley, but Miss Hammond. These, however, are but slight defects in a domestic novel, which is remarkable for its unaffectedness, its simplicity, its tender feeling, and its grace and refinement. The latter qualities are indeed most conspicuous. Not only is there an absence of anything approaching to a vulgar or even a slang expression, but not a single vulgar thought flows from the authoress's pen. The authoress may be a servant, but she evidently possesses a mind as refined as that of the most thoroughbred, highly-educated lady. Few can describe love-passages without being coarse, high-flown, formal, or mawkish. The writer is none of these, and the courtships she depicts are simple, yet tender and true. She has also an eye for the beauties of nature, and can bring a pretty English rural scene before us in a manner which, while it enables us to realize it, does not fatigue the mind by crowded details and elaborate descriptions. We shall not, by giving an abstract of the story, deprive it of any of its freshness, but content ourselves with offering our congratulations to the authoress on her success, and expressing a hope that soon—not too soon—we may have the satisfaction of reviewing a younger sister of 'The Rose of Avondale.'

The whole plot of 'The Fatal Sacrifice' turns on a most deliberate breach of the seventh commandment; and the book is apparently written with the sole view of showing how charming people may be who are guilty of conjugal infidelity. So little regard is paid to the exigencies of morality, that the attractive, refined, and noble-minded sinners are made to enjoy their guilty love for an almost unclouded two years or so, and then to die peacefully within a few days of each other, and in the most romantic manner possible. Apparently, the author thinks remorse is a foolish bugbear, and that love's sad satiety does not necessarily follow an elopement, the result of a mere impulse. Perhaps we are a little too severe, for the male offender does at length begin to feel that open and deliberate contempt for morality is not altogether unattended with inconvenience, especially as regards the fruit of the *liaison*; the lady, however, though her elopement has killed her father, is fortunate enough to possess a perfectly torpid conscience, and is gay and happy to the last.

We cannot analyze a tale like this very closely, for in such a case our object is to warn our readers, not to excite morbid curiosity. The father of Ethel, the heroine, is a clergyman, who, after leading a very impure life before marriage, kills his wife with a blow of his fist, and then takes orders. He relates his experiences in the plainest possible language to his daughter, aged only seventeen, and tells her of his "wild revels with women I scorned to look at in the daytime." The only effect on his innocent listener is a fit of musing, followed by a sound afternoon nap. Ethel pays a visit to her aunt, who, for reasons and by means unnecessary to specify, induces the girl to engage herself to John Chatterton, a vulgar man of low origin, whose only recommendation is the fact that he possesses 10,000*l.* a year. Major Fitzpatrick, represented as a thorough gentleman, and very kind-hearted, sees that Ethel is unhappy, and tries to dissuade her from the step she is about

to take. To his remonstrances she returns the following lady-like answer, "No, Major, I am miserable, and shall always be so. I hate Chatterton; he is an ugly little beast." Her counsellor winds up by saying, that if she marries John Chatterton, "your name will figure in a divorce court, and you will find in lust the comfort you have lost by a mercenary marriage." Nice language truly to use to a young girl only seventeen years old. Nor are her reflections more creditable. "I suppose I must make the best of it, and my aunt says he is delicate. Wish he would pop off before the wedding; I should not go into mourning." The end of it is she does marry him, and they lead, as might be expected, a cat and dog life. He is not only brutal, but also unfaithful to her. She, when on a visit by herself to a country house, accidentally discovers his infidelity, and while excited by the thought of her wrongs, and full of love for a married man separated from his wife, meets the object of her utterly gratuitous infatuation in a corridor at night. She looks unhappy; he comforts her with a kiss. The sound of a door opening is heard, and, fearing discovery, she drags him into her bedroom, and an elopement ensues a few hours later. We have given a mere outline of this episode. The author is far more detailed. The end of the guilty couple is, as we have already mentioned, peace.

Not only is the plot of this tale worthy of censure, and many of the scenes' prurient, but all the *dramatis personæ*, with scarcely an exception, are repulsive, although, we are happy to be able to add, unnatural. What can be more untrue to nature than that the wife of a Solicitor-General should, by letter, set Mr. Chatterton on the track of his runaway wife, and then recommend her own husband's legal services in case of proceedings being undertaken in the divorce court? The style, too, is not that of educated persons, being often ungrammatical and involved. In short, the book is stupid, unnatural, badly written, immoral in its tendency, and only not quite indecent. The author has done well not to give his name; we are sorry that the publisher did not adopt the same course, for the book is certainly more in harmony with Holywell than with Catherine Street.

THEOLOGICAL BOOKS.

Outlines of Textual Criticism applied to the New Testament. By C. E. Hammond, M.A. (Oxford, Clarendon Press.)

THIS compilation seems to be the work of a beginner, who has not yet mastered the best literature connected with his subject, and whose judgments are somewhat crude. The efforts to secure accuracy are apparent; the result aimed at does not always follow. The author's stock of knowledge is inadequate. He parades, indeed, a few writers on whom he relies; but that very reliance is apt to mislead him. The plan pursued is a good one, and the subjects well arranged. With the exception of some superfluous notes, the chapters might embrace all that it is necessary to explain. Manuscript versions, patristic quotations, canons of criticism, discussions of various disputed passages, lists of codices and of fathers, make up the little book, which may be useful to beginners in the textual criticism of the Greek Testament, though defective and erroneous statements hinder it from being implicitly trusted. Had Mr. Hammond rested more on Lachmann and Tischendorf, with writers he has not consulted at all, and less on Mr. Scrivener and Dr. Tregelles, he would have

done better. But his notions of authority need correction, and some of his mistakes are owing to them; yet all his blunders cannot. Thus he states that C, or the Ephrem MS., contains portions of every one of the New Testament books, which it does not: it has neither the second epistle of St. John, nor the second to the Thessalonians. We observe, too, that he knows nothing of the full account of the Gothic version in the last edition of Kitto's Cyclopædia; of the publication of the Jerusalem-Syriac version, by Count Minischalchi Erizzo, and of Hug's 'Einleitung,' a second edition of which book he puts in 1826 (1820), whereas a fourth appeared in 1847. The two verses in Luke xxii. 43, 44, he supposes to have been called in question "without sufficient reason"; but the evidence against them preponderates, showing that they were one of the early Western additions. Lachmann rightly puts them in brackets; and the Philoxenian or Hæcæan Syriac marks them with an asterisk, not an obelus, as the writer asserts. The description of the Curetonian Syriac and its relation to the Peshito, shows no proper appreciation of either. The latter is not a recension of the former. In the critical discussion of Mark xvi. 9-20, which is by no means satisfactory, the passage is said to be *uncanonical, genuine, and inspired*, but not *authentic*—an assertion betraying confusion of ideas, and of equal value with Dr. Tregelles's description of the section, as an authentic anonymous addition to what Mark himself wrote down from the narrative of St. Peter, which ought to be received as part of our second canonical Gospel. The little book, well projected, is unsuccessfully executed. Even when copying Tischendorf, the author deviates from him incautiously; as in stating that the third corrector of B belonged to the tenth or eleventh centuries; whereas the Leipzig Professor cautiously uses the words *non ante undecimum vel decimum sæculum*.

The Apostolic Fathers.—The Epistles of St. Clement, St. Ignatius, St. Barnabas, St. Polycarp; together with the Martyrdom of St. Ignatius and St. Polycarp. Translated into English. With an Introductory Notice by Charles H. Hoole, M.A. (Rivingtons.)

MR. HOOLE having already translated the Shepherd of Hermas, has undertaken a similar task with regard to the remaining Apostolic Fathers, except Papias, of whom mere fragments remain. Adopting the texts of Jacobson and Hilgenfeld, he has produced an excellent English version, which must supplant that of Wake, or the revised form of Wake's, by Chevallier; since the Greek texts of Hermas, or Barnabas, were not discovered till recently. To the translation itself he has prefixed an introduction of fifty-two pages, in which he gives some account of the authorship, history, and contents of the works. The general object the editor had in view was to make the English reader acquainted with the character of the literature of the age immediately following that of the Apostles, without entering upon the theological aspect of the writings in question, or the nice and difficult points which have been debated among scholars relative to the bearing of some portions on the formation of the New Testament canon and the date of the Gospels. Mr. Hoole writes modestly and intelligently, exhibiting a competent acquaintance with these writings, and furnishing such information as may satisfy the wants of all but critical scholars or controversial theologians. His spirit is temperate, and moderation are commendable. He has done well what he proposed to do. It would have enhanced the value of his volume had he consulted various discussions about the Apostolic Fathers by Volkmar, Lipsius, Scholten, and Baur, for he is hardly master of all the literature connected with the writings of which he treats in the Introduction. Hence he repeats the common story, now exploded, of St. Ignatius having been carried from Antioch to Rome, where he suffered martyrdom; whereas he was put to death at Antioch A.D. 115, and did not therefore write a number of Epistles in the course of his journey to the Western metropolis. In opposing Hilgenfeld's

statement respecting the Epistle of Barnabas, Mr. Hoole asserts too strongly that the work in question never rose above the level of an apocryphal book; for Clement, of Alexandria, calls Barnabas, the writer, an apostle, and Origen terms it a Catholic epistle. Its reception, too, into the Sinaitic MS. shows the high authority it possessed. With regard to the authenticity of St. Polycarp's Epistle to the Philippians, Mr. Hoole says that it was attacked by Daillé and others, but is confirmed by the complete chain of evidence extending from the time of Irenæus, his contemporary. This statement does not properly touch the question. What Daillé questioned is the authenticity of certain portions, especially passages in the 9th and 13th chapters relating to St. Ignatius—passages justly suspected by Ritschl and Volkmar, following in the wake of Daillé. But Schweigger and Hilgenfeld assailed the authenticity of the whole, using arguments that Dr. Donaldson scarcely meets.

A Glossary of Ecclesiastical Terms, &c. By Various Writers. Edited by the Rev. O. Shipley, M.A. (Rivingtons.)

THE terms, phrases, titles, and subjects embraced in this volume are connected with a wide field of knowledge. Had the information been carefully sifted and well put together, the student would have welcomed the work as a useful compendium, which would save him time and labour, and convey accurate information. But the compilation is a perfunctory and careless one, which cannot be recommended. Evidences of haste and slovenliness in it are abundant. Errors, absurdities, misinterpretations of the Bible, one-sidedness, ecclesiastical prejudice, present themselves profusely. Thus, "Ground" is described "The Body of Christ: Psalm lxxviii. 69, 'established for ever, never to be separated from the divinity, through eternal ages.' Again, "The book of Enoch seems to be the work of a Christian." "The Hebrew *Korah* also signifies Bald, as in the title of many Psalms, 'For the sons of Korah,' meaning that they have reference to the despised and reviled people of Christ." "The ram caught in the thicket by his horns, Genesis xxii. 13, signifies our Lord's head crowned with Jewish thorns before his Immolation." "The Lutherans are not properly churches of Christ." Quakerism is said to be "a species of civilized and refined Paganism." Clement is described as "companion of St. Paul at Philippi; third bishop of Rome; author of one of the apostolical epistles." The uncritical character of the book, with its narrow standpoint, deprives it of value.

A Commentary upon the Books of Jeremiah and Ezekiel. By Mosheh Ben Shesheth. Edited, from a Bodleian MS., with a Translation and Notes, by S. R. Driver, B.A. (Williams & Norgate.)

THE author of this Commentary seems to have lived at the beginning of the thirteenth century, and to have commented on other books of the Old Testament besides Jeremiah and Ezekiel. The MS., the text of which is now edited for the first time, is in the Bodleian (Huntingdon Coll. 567), occupying thirty-five ff. Svo. Mr. Driver deserves the thanks of scholars for the labour and time he has spent in printing and translating the Commentary, which is mainly grammatical and lexical. Occasionally Ben Shesheth makes a good suggestion, which modern commentators should not neglect; but the value of his work is historical rather than intrinsic, for, by the light of modern researches, we can explain the text even grammatically better than he or his Jewish authorities. The notes of Mr. Driver show a good acquaintance with Hebrew criticism, and give fair promise of ability to do something important towards the emendation of the Masoretic text. As a first performance in the field of Rabbinical literature, this little volume is creditable to him.

OUR LIBRARY TABLE.

Men of the Second Empire. By the Author of 'The Member for Paris.' (Smith, Elder & Co.) THESE clever sketches were well worth republishing. They are most amusing, and yet they are free from exaggeration or caricature.

WE have received the *Annuaire Littéraire* for 1871-72 (Dulan), containing a catalogue raisonné of the principal works lately published in France. We have also before us some other works of reference: the third edition of *Kelly's Post-Office Guide to London* (Kelly),—the *St. Andrews University Calendar* for 1872-73 (Blackwood & Sons), a well-arranged and neatly-printed book,—the *Clergy Directory* (Bosworth), the cheapest and most handy, if not the most elaborate of clerical directories,—and the *Dictionary of American Biography*, by F. S. Drake (Boston, Osgood & Co.).

WE have also received those two useful little publications, *The Reference Peerage and Baronetage* (Dean & Son), and *The Reference House of Commons* (same publishers), corrected up to the present month; and the eighth edition of *Men of the Time* (Routledge), revised by Mr. Thompson Cooper—an improvement on the last edition, but still not to be for a moment compared with Vapereau.

WE have on our table *The Substance of the Argument of A. J. Stephens, Q.C. and the Judgment of the Judicial Committee in Sheppard v. Bennett* (Rivingtons),—*An Introduction to the Practical and Theoretical Study of Nautical Surveying*, by J. K. Laughton, M.A. (Longmans),—*Fire Surveys*, by E. M. Shaw (Wilson),—*A Catechism of English History*, edited by E. M. Sewell (Longmans),—*Malta and its Knights*, by W. Porter (Pardon),—*Defects in the Criminal Administration and Penal Legislation of Great Britain and Ireland, with Remedial Suggestions* (Kitto),—*On the Errors and Mischiefs of Modern Diplomacy*, by H. Ottley (Chapman & Hall),—*Review on Dr. Hunter's Indian Musalmans*, by Syed Ahmad Khan Bahadur (Trübner),—*A Satchel Guide for the Vacation Tourist in Europe* (New York, Hurd & Houghton),—*Boston Illustrated* (Boston, Osgood),—*A Woman's Reform Bill for the Unruly Member* (Macintosh),—*Under the Microscope*, by A. C. Swinburne (White),—*Authors at Work*, by C. Pebody (Allen),—*Goethe: his Life and Works*, by G. H. Calvert (Trübner),—*The Last Days of Pere Gratty*, by P. de A. Perraud, translated by the Author of 'A Dominican Artist' (Rivingtons),—*Shakspeare's Comedy of Much Ado about Nothing*, by the Rev. J. Hunter, M.A. (Longmans),—*The Harp of Renfrewshire* (Longmans),—*Our Dear Mother Country*, by an Aged and Loyal Subject (Macintosh),—*The Day of Days, and other Poems*, by the Rev. C. F. Watkins (Macintosh),—*A Voice from the Back Pews to the Pulpit and Front Seats, in answer to "What think Ye of Christ?"* by A. Backpewman (Longmans),—*Indices Ecclesie*, by the Rev. J. G. H. Hill, M.A., Part II. (Macintosh),—*Lessons from the Bible*, edited by the Rev. A. R. Grant, M.A. (Lockwood),—*The Two Great Temptations*, by C. J. Vaughan, D.D. (Macmillan),—*The Deicides: Analysis of the Life of Jesus*, by J. Cohen, translated by A. M. Goldsmid (Simpkin),—*A Week in Chester Cathedral: being Sermons preached at the Re-opening*, edited by the Very Rev. the Dean of Chester (Griffith & Farran),—*Œuvres Diverses: Éducation, Morale, Politique, Littérature*, par C. Clavel, 2 vols. (Williams & Norgate),—*Les Discours de M. le Prince de Bismarck*, Vol. IV. (Asher),—*Albert Fleuriar*, par A. Joanne (Hachette),—*Versailler Briefe*, by F. K. M. (Williams & Norgate),—*Chorinsky, eine Gerichtlich Psychologische Untersuchung*, by Dr. F. W. Hagen (Nutt),—*Studien auf dem Gebiete der Aerztlichen Selenkunde*, by Dr. F. W. Hagen (Nutt),—and *Sanct Brandan*, a Latin and three German Texts, edited by Dr. C. Schröder (Nutt). Among New Editions we have *A Handy Book on the Law of Husband and Wife*, by J. W. Smith, LL.D. (Wilson),—*The Affinity between the Hebrew Language and the Celtic*, by T. Stratton, M.D. (Simpkin),—*The Gallery of Geography*, by Rev. T. Milner, M.A.,

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VERSES ATTRIBUTED TO MARY QUEEN OF SCOTS.
56, Euston Square, July 7, 1872.

No doubt the verses ascribed to Mary Queen of Scots, printed in the *Athenæum* of yesterday, will excite considerable interest. I have read them, and endeavoured to understand them as they appear printed; and to me it seems that, in that condition, parts of them are absolutely meaningless. With your leave, I will here cite the verses as already printed, and afterwards (modernizing the spelling throughout for the sake of greater clearness) shall give them as I suppose they ought to stand.

Ronsart, si ton bon cœur de gentille nature
Tement pour le respect d'un peu de nourriture,
Quentes plus jeunes ans tu as rescu d'un roy,
De ton Rooyalie et de sa même loy,
Je diray non couart ni tasche d'avarice,
Mays digne a mon avis du nom de brave prince;
Elas ! ne scrives pas ses fayts ni ses grandeurs,
Mays quil a bien voulu empenche de malheurs.

Not to speak of some other words, what can be made of "Tement" and of "Rooyalie"? I should propose to read the lines thus:—

Ronsart, si ton bon cœur, de gentille nature,
Te ment pour le respect d'un peu de nourriture
Qu'en tes plus jeunes ans tu as reçu d'un roi
De ton roi allié, et de sa même loi,
Le dirai non couart ni taché d'avarice,
Mais digne, à mon avis, du nom de brave prince.
Hélas ! n'écrives pas ses faits ni ses grandeurs,
Mais qu'il a bien voulu empêcher de malheurs.

This is, I hope, at least intelligible. In line 5, possibly it might be more satisfactory to read "Le diras" or "Le direz" than "Le dirai." If "Le direz" is correct, it is obvious that the writer, who began by addressing Ronsart in the second person singular, here commits the solecism of lapsing into the second person plural; but, as this is less dubiously done in line 7, "n'écrivez pas," there might be no very great objection to admitting the reading "Le direz"; or, if we could read "Le diras" and "n'écriras pas," the whole solecism would vanish. In that same line 5, if we are to be guided by the requirement of rhyme, we should have to read "d'avarice" instead of "d'avarice." Disregarding these minutiae, let us now turn into English the verses as I have proposed to write them:—

Ronsart, if thy good heart, of gentle kind,
Moves thee in regard of some little nurture
Which, in thy younger years, thou didst receive from a king
Allied to thy king, and of his selfsame form of faith,
I will pronounce him no craven, nor stained with avarice,
But worthy, to my thinking, of the name of a good prince.
Alas ! write not his achievements nor his grandeur,
But that he strove to prevent many calamities.

Now is there, in the lines thus read, any internal evidence to confirm the surmise of their being an original composition from the head and hand of Queen Mary? I think there is. Ronsart, born in 1524, became page to the Duke of Orleans, son of Francis the First of France. He was afterwards page to King James the Fifth of Scotland, who had come to Paris to marry the Princess Madeleine, and he returned to Scotland with that King, and remained there three years. James, at a later date, married Mary of Lorraine. By her (as we all know) he became father of Mary Queen of Scots; and, after the disastrous "Rout of Solway," he died at an early age in 1542, almost immediately after Mary's birth. The verses before us, represented as written by Queen Mary (who lived in France from 1548 to 1561, being Queen Consort in 1559 and 1560) to Ronsart (who survived until 1585), seem in an eminent degree consistent with these antecedents. In lines 2 and 3, Mary (so I apprehend) refers to the nurture which Ronsart had received from James as page to that sovereign, who is naturally spoken of as an ally of the King of France and his fellow Catholic. In line 5 Mary repudiates any imputations which might have been brought against her father on the ground of faint-heartedness or of avarice. Such imputations may no doubt have been rife, as James had died utterly prostrated by a disgraceful defeat of his forces, and he is recorded to have been parsimonious in personal expenses, although munificent with regard to public objects. The concluding three lines furnish an agreeably filial testimony to the good intentions of Mary's father as a ruler, luckless as he had proved at the last. He had, in fact, been a very vigorous repressor of the lawlessness of

barons and of outlaws: this, and the unsuccessful endeavours of James, in the last years of his life, to steer a prudent and temporizing course amid the complications of French and English alliances and exigencies, may perhaps be more especially glanced at in the last line of the verses.

Interpreted from this point of view, the composition appears to show that Ronsart projected writing some sort of history of James the Fifth. Is any such history extant, or known, from other sources, to have been in contemplation?

W. M. ROSSETTI.

CHOLDERTON CHURCH.

Cholderton Rectory, Salisbury, July 4, 1872.

My attention has been called to the following extract from Mr. Heales's work on Pews, as given in the *Athenæum* of June 22:—"At Cholderton, Wiltshire, is a pew six feet high, with glass windows in the door, to enable the occupants to see the preacher, and other windows in the side, to enable them to survey the congregation."

There is no such pew in Cholderton Church, and there was no such pew in the old church, which was pulled down in 1850, or thereabouts. The only possible foundation I can discover for this undesirable creation of fancy, is a feature in the present church, a building of original design, and in several respects worthy of notice. The church was erected by the munificence of the Rev. T. Mozley, formerly rector of the parish, and now rector of Plymtree, Devonshire. Mr. Mozley imported an old open roof from East Anglia, and built walls on Salisbury Plain to fit it. Partly, as I imagine, with a view to bringing the interior of the building to something like ordinary proportions, he placed near the west end of the church a handsome stone screen, considerably more than six feet high, and having glass doors, through which the way lies to the body of the church. He was succeeded in the incumbency by the Rev. James Fraser, at present Bishop of Manchester, who first made the congregation too large for the church, and then, to remedy this noble fault, placed the choir outside the screen. In order that the singers might see as well as hear and be heard, Mr. Fraser removed part of the panelling of the screen, and inserted sheets of plate-glass instead of stone. The portion of the church to the west of the screen is locally called the antechapel, a name probably brought from Oxford, and obviously inaccurate, though conveying on the whole a correct idea. Whatever it ought to be called, the compartment is certainly no pew, still less, if possible, a pew ministering to pride of place. Its occupants are the choir and the church stove, and it is traversed of necessity by every person who enters or quits the congregation.

CHARLES P. CHRETIEN.

'THE FLOWER AND THE LEAF' AND CHAUCER'S 'LEGENDE OF GOOD WOMEN.'

THE extraordinary and wilful ignorance of the British literary public regarding their second greatest poet, Chaucer, and the perverse way in which professors, and people who ought to know better, will go on attributing to Chaucer poems with which he had nothing to do,—poems which, like the 'Complaint of the Black Knight,' are given to Lydgate by Shirley (the contemporary of both Chaucer and Lydgate), and which, if not plainly Lydgate's (like the 'Black Knight'), are as plainly not Chaucer's as anything can well be,—make me ask you for space for a few remarks on that poem, which all readers are, from its grace and beauty, rightly most loth to give up as Chaucer's, but which cannot possibly be his, 'The Flower and the Leaf.'

First, then, let me say that this 'Flower and the Leaf,' instead of being written by Chaucer was evidently written against him, by a lady-reader and admirer of his, at least fifty, perhaps eighty, years after his death.

Some of your readers know that Chaucer's most loved flower was the daisy; that in the second

cast of the Prologue to his 'Legende' he said he did it "reverence"—

As she that is | of alle flouris flour, 53
Fulfilled of al vertue | and honour,
And euere lykè faire | and fresh of hewe.
And I love it | and euer ylikè newe,
And euere shal | til that myn herte dye. 57

Now it is this flower that the lady-writer of 'The Flower and the Leaf,'—a poem filled with reminiscences of Chaucer, quoting his very phrases, imitating passages in his 'Legende,' and his Prologue to the 'Canterbury Tales,'—has taken, has gone off of her way to take,—as her type of idleness, non-delight in business, hunting, hawking, playing-in-meads, and "many other such idle dedes," of those who seek not honour, are blown away by every storm, who are in love, untrue in word and thought and deed. Can any one in his senses believe that Chaucer would so degrade his flower of flowers, filled full of all virtue and honour, which he declared he would love till his death? The thing is impossible. By all means recollect that Deschamps wrote two balades balancing the merits of flower and leaf, and in both decided in favour of the flower; and then wrote a third balade, giving judgment in favour of the leaf: but recollect, too, the light, easy tone of the French poet, trifling with his subject as *vers de société* might with blue eyes and black, blonde and brunette, satin slipper and silk, and then contrast Deschamps' indifference with Chaucer's profound affection for the daisy, the flower, in his 'Legende,' and with the lady's contempt for that flower, and her strong love and reverence for its opposite, her true and fresh green leaf,—her type of honour, and all things good,—in her 'Flower and Leaf.' That the same man wrote the 'Legende' and 'The Flower and the Leaf' is impossible.*

Impossible, secondly, because the writer of 'The Flower and the Leaf' tells us her sex thrice in her poem, when making the "faire lady," who explains its meaning to her, call her "My daughter," l. 462, 467, and "daughter," l. 547, a name confirmed, perhaps, by the writer's making her poem blush ("wax red," as Chaucer makes Troilus when the people praise him), at its presumption in appearing. This is no case of Chaucer's putting the poem in a lady's mouth. When he does such things, as in the 'Prioress's Tale,' he lets you know it by some humorous touch, as:—

This abbot | which that was an holy man,
As monkes ben | or elles oughte be. 191

Thirdly, because 'The Flower and the Leaf' is a poem in praise of Virginity against the Indulgence so often instanced in Chaucer's Tales. And this praise is a woman's rather than a man's: all through the poem run a woman's grace and tenderness, a woman's feeling, just such as the worthiest predecessor of Elizabeth Barrett Browning should have possessed. From Edward the Fourth's reign, nay, from our earliest ages, till the Victorian, no such woman-poet as she of 'The Flower and the Leaf' has lived, and it is time that English women should claim and hail their queen.

Fourthly, because 'The Flower and the Leaf' so plainly copies Chaucer's poems and words. Its two first stanzas are but an expansion of the opening of Chaucer's prologue to his 'Canterbury Tales': its first two lines—

When that Phebus | his chaire of golde so his
Had whirled up | the sterre sky aloft,

are from the last two of the 'Squire's Tale.'

Appollo | whirleth up his char so hye,
Til that the God Mercurius hous | the styte . .

Stanza 8 of 'The Flower and the Leaf' is after Chaucer's 'Legende,' as is doubtless its "olde bookes," l. 509; its l. 34, "That sprongen out ayen the sunne shene," is from Chaucer's "And loude he song | ayeyn the sonne shene," 'Cant. Tales,' A. 1509; its l. 209, "Chapelets fresh of okes seriall," from Chaucer's "Corone of a grene ok cerialle," ib. 2292. The poem is aimed at Chaucer throughout.

Fifthly—and this point, to men who know their business, will almost decide the question—'The Flower and the Leaf' breaks often Chaucer's laws of

* My friend, Mr. J. W. Fales, first pointed out the contrast to me.

ryme. † We know that before his time nouns in *ye*, from Latin through French and Italian, were more or less freely, and after his time quite freely, rymed with the adverbial *-ly*, with *I* and *by*, &c. But in 1365—1400 came Chaucer and Gower, men of high education, familiar with Dante, Boccaccio, Petrarca, and many French *trouvères*. On them, from their Continental associations, the *ye-y* ryme evidently jarred, and they refused it, just as modern French poetry refuses the ryme *ie-i*. They did not, in my belief—I speak after some work at the point, and follow Prof. B. ten Brink and Mr. Joseph Payne—make two syllables of *ye*, just as modern French poetry does not; but in Gower's works not one instance of the *ye-y* ryme occurs, and in Chaucer's genuine works only one instance has been found (by Prof. ten Brink), after the most careful search by some dozen good eyes, and that is in Chaucer's chaffing 'Tale of Sir Thopas,' near the end, "Of Berys and sir Gy," l. 188, "Of real chivalrye," l. 191. Now none of us want to make this *ye-y* ryme an absolute test of the Chaucer-ness of a poem; but I think any open-minded reader will allow that when a poem breaks this law continually—at least fifteen times in 600 lines, as 'The Flower and the Leaf' does—nothing but the most positive and incontestible evidence—of which not one scrap is forthcoming—could establish that poem as Chaucer's. Here are 'The Flower and the Leaf' rymes of the foreign words, with those of some English *yes*—

so hie certainly	1	truly companye	174	companye lady richly	324	companye friendly	464
busly asple	106	melodye soothly	181	humby womanly daisie	345	properly companye	475
trudainly solay armoyne	128	companye richly on hie	219	companye lustly	428	chivalrye worthy	503
soberly companye	162	manerly companye	230	companye humby gan hie	583		

After this I should have no hesitation in swearing, in any Court, that this poem was fifteenth century. (The *-orye-ly* rymes I have purposely left out, as in consequence of two exceptions—*yvory(e)-fetisly*, *querboily-yvory(e)*—in good MSS. of Chaucer, I have not yet made up my mind about them.)

Sixthly, the vocabulary of 'The Flower and the Leaf' is not fourteenth century, and not Chaucer's; but is fifteenth century. Phrases like "well-conditioned," l. 581; "chapelets," l. 159, &c.; "blisters," l. 408; "hensmen," l. 252; "your ladi-ship," l. 492; "marshall (martial) glory," l. 523; "do you the ease," l. 392; "every lady were," l. 398; "bargaret," l. 348; "they goodly mighte," l. 299; "I was of ware," l. 86; "so passing a delicious smell," l. 111; "pretie tendre floures," l. 356; "so very good and vertuous," l. 315; "very good and wholesome," l. 409, are either not fourteenth century, or not Chaucer's phrases. But on this point I speak under correction, as we have not yet our Chaucer Concordance, and Dr. Strattmann has not yet condescended to put all our French-gotten words into his dictionary.

Seventhly, the flow of 'The Flower and the Leaf' lines is not Chaucer's, and its way of frequently running stanzas into one another is not his: see stanzas 8-9, 10-11, 14-15, 22-3, 23-4, 28-9-30, 37-8, 40-1, 44-5, 51-2-3, 55-6-7, 60-1, 62-3, 65-6, 68-9, 72-3, 79-80-1.

Eighthly, as Mr. Hales says, 'The Flower and the Leaf's' lines 519-520, about the Knights of the Dream or Vision,

Eke there be Knightes old of the Garter,
That in her time dide right worthly,

coupled as they are with the 'Knights of the Rounde Table,' "And eke the Douseperis honourable," and all bearing—the present tense is used for all—the green laurel leaf, assume that some long period has elapsed since the founding of the Order of the Garter in 1344 or 1350. If 'The Flower and the Leaf' were Chaucer's, it must be put in his youth;

† I object to the *h* in "ryhme." "Reim" is too strong a change for me; "ryme" means hoar-frost; "ryme" is the spelling of the best Chaucer MSS., and suits me.

and to suppose that he would, before the Order was twenty years old (and he about thirty), have alluded to it in the lines quoted above, is surely absurd. (To any one well up in costume, the jewelling of the seams of the velvet surcotes, l. 142, will, doubtless, give a date.)

Ninthly, as Mr. Hales also urges, the want of clearness in distinguishing the white and green party symbols in the early part of the poem is not like Chaucer. The white dresses, which one would expect to be given to the Daisy party, are given to the green Leaf party, and the green dresses, which one would naturally suppose belonged to the Leaf party, are given to the Flower one. Granting that to a lady's eye a green wreath required a white dress, and a chaplet of flowers a green one; that laurel flowers (as well as *Agnus castus*) are white, and daisy leaves green, yet confusion is introduced by the mixture of colours, so that one has to turn back and write in the margin which is which; and this confusion is not Chaucer's wont.

Tenthly, no MS. of 'The Flower and the Leaf' is known. It was, without doubt, written after the invention of printing, and not multiplied by copies. It was not included in any edition of Chaucer's works till the uncritical and untrustworthy Speght put it in, in 1597. Tyrwhitt questioned its authenticity; Mr. Bradshaw long ago declared it spurious (see my Temporary Preface to the Six-Text print of Chaucer's 'Canterbury Tales,' 1868, p. 107); Prof. ten Brink independently rejected it; Mr. Hales, Mr. Skeat, and all our best late critics, have rejected it too. Its having found a place in Dr. K. Morris's revised Aldine Edition of Chaucer's Poetical Works, 1866, is nothing in its favour, as the Doctor's task was simply to reproduce from the best MSS.—and that in a very short time, and under great pressure of work—the poems included in the first Aldine Edition (adding the beautiful 'Former Age,' or 'Ætas Prima'), and not to settle questions of authenticity. 'The Flower and the Leaf' is no more Chaucer's than it is mine.

Treating, then, the spuriousness and lateness of 'The Flower and the Leaf' as settled, I just note that Chaucer's allusion, in his 'Legende' Prologue, to the strife between the Flower and the Leaf gives us an approximate date for the first cast of that Prologue. As Eustache Deschamps wrote one of his 'Flower and Leaf' balades before the marriage of Philippa, one of the two daughters of Chaucer's Duchess Blanche—John of Gaunt's first wife—with John the First of Portugal, in 1387 (see Sandra's 'Étude'), there can be no reasonable doubt that Chaucer alludes to this balade in the passage I have referred to; and therefore the date "not far from 1386"—which I gave on p. 10 of the 'Trial Forewards' to my Parallel-Text edition of Chaucer's Minor Poems, Part I., as the date of the 'Legende,'—is so far confirmed.

F. J. FURNIVALL.

ALEXANDER F. M. HILFERDING.

RUSSIA has again been deprived, by an untimely death, of one of her most erudite and most enthusiastic scholars. No great space of time has elapsed since one of the principal collectors of the folk-lore of the Russian people, Alexander Afanasief, was taken away in the prime of life, and now we have to record the death, at the early age of forty-two, of Alexander Hilferding, one of the chief authorities on all questions concerning the various Slavonic peoples. Last year he explored those districts of North-East Russia in which the popular epics have best maintained their existence, and brought back with him a rich collection of *bylinas*, as those metrical romances are called, which is now passing through the press. This year he wished to explore certain little known districts of the Archangel Government, and he left St. Petersburg, with that intent, on the 20th of June. A few days later letters arrived from him, describing the progress he had made, and the preparations for further travel in which he was engaged. On the 2nd of July his wife received a telegram stating that he had died of typhus fever at

Kargopol. Among his principal works, as given in Mejer's Catalogue, may be mentioned those 'On the affinity of Slavonic to Sanskrit,' and 'On the relations between Slavonic and the languages akin to it,' both published in 1853; the 'History of the Baltic Slavonians,' 1855; the 'Letters on the history of the Servians and Bulgarians,' 1856-59; the work on 'Boznia, Herzegovina, and Old Servia,' 1859, and the 'Relics of the Slavonians along the South Coast of the Baltic,' 1862. But these represent a small part only of the results of his great literary activity. No mere compiler from the books of other men, but an ardent explorer, who was constantly submitting fresh materials to scientific investigation, he was one of the most serviceable of Slavonic scholars,—one who had already achieved much, and from whom, had he not been cut off at so early an age, much valuable work might fairly have been expected.

NEW READINGS IN TENNYSON.

"The Author of 'Tennysoniana'" is slightly in error when he says that the three stanzas now forming the thirty-ninth section of 'In Memoriam' appeared "for the first time" in the "library edition" just issued. They were first published in the "pocket edition in case," now nearly two years ago, as may be seen by a reference to this edition. The Laureate has been very sparing of corrections in the new library edition: there is, however, one which is noteworthy for bibliologists. In Section 95 of 'In Memoriam' we now find these stanzas, wherein the two new words tend to justify a somewhat more Pantheistic reading, as the *personal* soul seems to disappear:—

So word by word, and line by line,
The dead man touch'd me from the past,
And all at once it seem'd at last
The living soul was flash'd on mine,
And mine in this was wound, and whirl'd
About empyreal heights of thought,
And came on that which is, and caught
The deep pulsations of the world.

It may also be noted that in the beautiful lyric forming the seventeenth section of 'Maud,' we have a felicitous alteration,—line twelfth being "over glowing ships," instead of "o'er the blowing ships." Insignificant in itself, it yet shows Mr. Tennyson's severe notions of euphony, more especially as the word "blowing" occurs in next line.

H. A. P.

POEMS OF THOMAS LOVELL BEDDOES.

196, Piccadilly, July 11, 1872.

MR. T. F. KELSALL, in an article in the last number of the *Fortnightly Review*, on the Poems of Thomas Lovell Beddoes, asserts, "That the acquisition of a single copy has long since become impracticable, and another generation of poetic readers having, perhaps, displaced that by which Beddoes was known and appreciated, these volumes, to the former—as good (or bad) as manuscript—are now but a sealed book." I beg to say that I shall be happy to supply half-a-dozen copies of this "sealed book," and have been ready to do so any time during the last fifteen or sixteen years. It was published by my father, and I have always had copies, and have repeatedly named the book in my catalogue.

B. M. PICKERING.

Literary Gossip.

WE are requested, by the family of the late Mr. Hawthorne, to state that "the 'Life and Unpublished Stories of the late Nathaniel Hawthorne,' by H. A. Page, announced on the fly-leaf of 'Septimius,' is a publication entirely without their sanction. They are not aware that their father was even acquainted with Mr. Page, and they are satisfied that he can have no materials of any value to bring before the public."

WE regret to announce the death of Mr. Jonathan Bagster, the senior partner in the firm of Samuel Bagster & Sons. The deceased

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gentleman, by his efforts and enterprise as a publisher, was well known to all who have made Biblical literature the object of study. He was the son of the late Mr. Samuel Bagster, the founder of the firm, and the originator of the scheme of Polyglot Bibles, with which the name is identified.

THE Royal Academy of Lisbon and the Imperial Academy of St. Petersburg have presented their publications to the Strasbourg Municipal Library. Gifts of books have also been received by the English Committee from the Publishing Company, Limited, Mr. F. Norgate, Mr. E. Arber, Mr. A. Murray, &c.

A NEW comic work, by Mr. C. H. Ross, editor of *Judy*, will appear in a few days. It is called 'Unlikely Tales and Wrong-headed Essays.'

AN account of the recent explorations in the Peninsula of Sinai, accompanied with plans, diagrams, and other illustrations, will appear in a series of papers in the *People's Magazine*, commencing with the September number. They will be from the pen of Capt. H. S. Palmer, R.E.

A WORK of much interest has just been published, 'Gluck and Piccini,' by M. Gustave Desnoiresterres. Nothing could be more attractive or even more dramatic than those long and impassioned debates which divided the polite society of the times. Every one was either a Gluckist or a Piccinist. The Opera-house was transformed into a real field of battle, and before the performance of 'Roland,' Piccini was seen taking leave of his family in tears, as if he had been going to an inevitable death. All these episodes, so interesting in themselves, are related with much skill and knowledge of the period. The author has resorted to original sources. He has ransacked the Public Record Offices and the archives of the Opera, and has thus been enabled to correct the numerous errors with which the contemporaneous memoirs and chronicles abounded.

MESSRS. MACMILLAN & Co. have forwarded to the Chicago Library, Crystal Palace, a donation of 266 volumes. These include gifts from Lord Lyttleton, Lord A. Hervey, the Bishop of Exeter, Right Hon. J. Bright, Prof. Huxley, Canon Kingsley, Sir H. Doyle, Mr. Wallace, Mr. Galton, Dean Merivale, Dr. Vaughan, Mr. Freeman, Canon Lightfoot, Mr. Todhunter, Drs. Reynolds, Hooker and Maudsley, Miss Yonge, Mr. Helps, Profs. Wyatt and Westcott, and seventy-eight other authors. The remainder of the donation is due to the liberality of the publishers.

THE *Revista de España* (now in its fifth year) still maintains its high character. The papers in the current number given are, 'A Sketch of Political Parties in Spain,' by Señor Borrego; 'Of some Chinese Antiquities in the Archæological Museum at Madrid,' by Señor Janer; 'The Traditionalistic Question,' by M. C. F.; 'Letters of Liebig upon Modern Agriculture,' by Señor Muñoz de Luna; 'Historico-Military Studies,' by Señor Perez de Castro; 'Upon International Law,' by Señor Sanchez Bazan; 'La cruz roja' (poetry), by Alcalá Galiano; 'El arte Casero' (novel), by Garcia Cadena; Political Reviews, Home and Foreign; Critica Estadística Teatral, &c., by Señor Cortázar; notices of books, &c.

A WORK, entitled 'Threads of Knowledge

drawn from a Cambric Handkerchief, a Brussels Carpet, a Print Dress, a Kid Glove, a Sheet of Paper,' by Miss Annie Carey, will shortly be published by Messrs. Cassell, Petter & Galpin.

PROF. AMATO AMATI has published, in Milan, an essay on 'Cesare Beccaria e l'abolizione della Pena di Morte,' which treats of the life and times of Beccaria under the divisions of—the education of Beccaria, from 1738–1761; his life as a writer, from 1762–1770; and his life as a magistrate, 1771–1794.

SIGNOR RAFFAELE MARTIRE has published, at Cosenza, in one volume, three new 'Racconti Calabresi,' full of illustrations of local characteristics and customs.

A METRICAL translation of Frédéric Mistral's Provençal epic, 'Miréio,' already once translated into English, has appeared in the United States, from the pen of Miss Harriet Preston.

ACCORDING to *El Gawāib*, a paper published in Constantinople, in Arabic, a 'Conversations Lexicon' is to be brought out at Beyrout, in Arabic, and in one hundred and fifty parts.

SCIENCE

A Dictionary of Chemistry and the Allied Branches of other Sciences. Supplement. By Henry Watts, B.A. (Longmans & Co.)

IN 1868 Mr. Watts completed his 'Dictionary of Chemistry,' in five volumes; but, so rapid is the progress of discovery, that now, in 1872, a volume of more than eleven hundred pages is required to record the additions which have been made to our knowledge of chemical combinations. This volume, like those which preceded it, is of a very high character, and it brings within convenient compass the truly perplexing variety of intercombinations of the chemical elements which are now engaging the attention of all young chemists. This system of ringing the changes upon what we may call the atom bells, has become so decidedly the rule, that "modern chemistry" stands apart, broadly distinguished from the science of former days. One of the high priests of the modern school finds himself compelled to admit that the domain of chemical philosophy has, for many years past, "rather resembled a tumultuous battle-field, than a field bestowed by nature for peaceful cultivation by mankind." For a long period the aspect of chemistry has been in a state of incessant change; the very multiplication of new forms of matter has been the fruitful cause of excitement, and not unfrequently of error. The modern chemist has so nearly approached the tempting position of being himself a creator, that he has forgotten that his true place is to be the interpreter of nature. The chemist, to whose work allusion has been already made, even when defending the system of which he is the most powerful leader, is obliged to allow that the accession of facts has been "so rapid, so voluminous, and so heterogeneous, as almost to exceed the grasp of any single mind"; and again, that "the science of chemistry has undergone a profound transformation, attended during its accomplishment by struggles so convulsive as to represent what, in political parlance, would be appropriately termed a Revolution." This chemical revolution, like

others of a convulsive character, has so far disturbed that serenity which is essential to the progress of truth and to the advancement of man, that, notwithstanding the efforts of some philosophical master-minds to bring the heterogeneous matters into harmonious combination, we still find the science struggling in the collision of rival forces.

Analytical chemistry laid hold of the substances produced by nature, and cautiously solicited a disclosure of the secrets of the combinations which produced their especial forms, whether they were vegetable or animal organisms, or crystalline or amorphous masses from the mineral world. Such was the chemistry which gave us oxygen, chlorine, and other gases,—which broke up the combinations of the alkalies and earths, giving us their metallic bases, potassium, sodium, magnesium, and the like,—and which taught us those beautiful theories of the constitution of matter and the laws of combination which are the recognized doctrines of philosophy.

Synthetical chemistry—that is, the synthesis of the modern chemist—seizes upon those undecomposed bodies to which we have given the name of Elements (we have now upwards of sixty such), and tortures them into combination. The result of this is, the tedious production of an infinite series of intercombinations, which become most bewildering,—which are useless, or only occasionally useful, and which obscure rather than expose the truth,—the admitted aim and the recognized end of science.

The Dictionary before us contains a considerable number of examples of this condition of things. The interchanges between CH and NO with Br.Cl, &c., are almost endless. To select but one example, the aromatic hydrocarbons when decomposed by heat give rise to Napthalene. This body combines in variable proportions with numerous other chemical compounds, and the changes produced by substitution are yet more varied. The complex character of these bodies is exemplified by Tetrabromonapthalene-dihydrobromide, which is but one of these substitution products, selected from a host of an equally complex character, with similarly compound names.

It must be admitted that this "modern chemistry" has given us the artificial fruit essences; to it we owe the glorious colours of the aniline series, and from it we have gathered some dreadfully destructive explosive compounds. Yet we feel that the facility with which new combinations are made—by putting CHN and O together, in all possible proportions, and under ever varying conditions—is not conducive to the advance of chemical philosophy. The empiricism of the alchemists was not very different from the synthesis of our modern schools.

It cannot be denied that the philosophical mind, in studying each link in the chain of synthetical facts, is often enabled to construct an hypothesis which advances towards a correct explanation of the laws by which the intercombinations of atoms or of molecules may be regulated. But it must be remembered that the greater number of chemical students are not gifted with the minds of philosophers, and they are, too frequently, led by the amazing interest of producing a new combination, of chasing strange lights,—which may

strictly be said to resemble morass meteors,—unthinkingly forward, until they find themselves floundering in the slough of wretched uncertainty. We have been led into these remarks by an attentive study of the book before us, and a most careful examination of the numerous text books which have been issued during the past ten years. The tendency is, as it appears to us, to depart from the cautious observation of chemical phenomena, to neglect the collection, record, and comparison of facts, and to seduce the mind from the exercise of experimental investigation into the mazes of atomic and molecular forms of notation and the mysteries of molecular symbolization.

The large majority of the students of chemistry are such, in the hope of being enabled to supply the truths of a beautiful science to aid the necessities of manufacture. Our schools of chemistry, as a rule, ignore this fact, and hence it is that but few of our industries are improved by the teachings of modern chemistry. The Dictionary which lies before us is a striking proof of this, and, on the evidence afforded by Mr. Watts and his eminent collaborators, we are induced to press the importance of uniting more closely, in the studies of the future, the humble aids of analysis with the more volent flights of synthesis.

Chemical science was said by Hofmann, but a very few years since, to have been in travail with new laws and principles of co-ordination. The period of travail is not over; old views and new ones are still struggling for the mastery. Authorized conceptions are being strangled by novel generalizations. Received theories are being eclipsed by cloudy hypotheses, which dogmatically insist on explaining phenomena the reality of which is not yet susceptible of proof.

Notwithstanding these our views, we would most strongly recommend Mr. Watts's 'Dictionary of Chemistry' as the most perfect record of chemical facts up to the end of 1871 which we possess, and we would urge upon all our chemical students the advantages to be gained by earnestly endeavouring to bring the chaos of compounds which it records,—many of these interesting combinations evidently approaching a state of order,—into a perfect system, which should by its simplicity and beauty become eminently useful to mankind.

Records of the Geological Survey of India. Vols. II., III., and IV.—*Memoirs of the Geological Survey of India.* Vol. VII.—*Palæontologia Indica.* Vol. III. (Calcutta, Geological Survey Office; London, Williams & Norgate.)

THE scientific value of an accurate geological survey of a great country, such as our Indian empire, cannot be over-estimated. It is only by the extension of such surveys over large areas, and in countries widely separated, that we can ever hope to arrive at any satisfactory conclusions as to the order of the existing rocks, or appreciate those sublime mutations which have given its present physical character to the surface of our planet. We have already learnt sufficient to know that the once-favourite hypothesis of concentric layers of rocks over a seething centre can be no longer dreamed of. The onion-like arrangement of the earth's crust—even adopting the hypothesis

that those enveloping layers have been disturbed by the operation of some intermittent, but constantly recurring, internal forces—is found to be no longer tenable. Yet, although we have rejected the speculations of those who built up worlds in the serene atmospheres of their studies, and created the Earth by studying eggs and onions, we have not succeeded in establishing, even by the aid of modern geology, any theory of the formation of this planet which can take its place by the side of the theory of gravitation, or even of the undulatory theory of light. But it must be remembered that geology, born of William Smith, is almost the youngest of the sciences, and that the reading of "the sermons in stones" upon the tablets where Nature has engraved them has only been practised within the present century. Then, again, it must not be forgotten that the surface of this globe is vast when placed in relation with man, his powers, and the brief duration of his working days; that the lithological characters of its external crust are almost infinitely varied, and that the depth to which man has been enabled to pierce that crust and examine it is, compared with the semi-diameter of the ball itself, ridiculously small. Scientific geology—that is, the cautious survey of the Earth's surface, the careful mapping of every rock, whether it be of truly igneous origin or the result of aqueous deposit—has, however, brought the conviction to almost every thinking mind, that the varied conditions which we can study have been elaborated, during countless ages, by the operation of numerous forces so dissimilar, that the potency of volcanic fires stands at one end of the scale and the almost imperceptible movements of insect life at the other. The labours of trained observers in the field appear to have proved that within that period of geological time which is brought under man's notice by the occurrence of rocks which are indicated at the surface, no universal phenomenon of disturbance has occurred, no earthquake convulsion or overwhelming cataclysm has, at the same time, agitated or swept the globe. Mighty disturbances may have influenced a large portion of one continent, while perfect repose may have prevailed in another. Great upheavals of mountains may have been going on in one place, while quiet depressions may have been in progress at another. Fire may have been doing its work of building up in one region, while the "glacier's cold, resistless mass" may have been grinding down in another. That which is now going on has probably been going on for countless ages, and will be the process by which great cosmical changes are effected in the future. To note those changes, and study the relations between the geological conditions of one country and of another, to determine if any of the more intense phenomena, the operations of which can be detected,—for example, in Asia,—are synchronous with those which are known to have taken place in America, are the especial business of scientific geology.

Next to astronomy, looking into the arcana of space, geology, prying into the arcana of time, is the most ennobling of the sciences. A brilliant future for geological science is evident. The great Geological Surveys of the United Kingdom, of France, of Austria, and of Russia, together with the Survey now in progress, under

the direction of Dr. Oldham (the "Records" and "Memoirs" of which are now before us), will, in a few years, enable us to complete a geological section across Europe and Asia, which must open up new truths of the highest interest and value. The Geological Surveys of Canada and of the United States of America, which are now making rapid progress, will perform for the New World a work of equal value; and by-and-by the lights of science will display its connexions with the Old. Already the Laurentian system, discovered by Sir William Logan in Canada, is being tracked out in our own islands and the North of Europe.

Practical, or, better, economic geology, has a money value such as no other science, except chemistry, can boast of. The miner, the engineer, the architect, the agriculturist, and the road-maker, are all benefited by its investigations. The well-sinker could not do without it, the water-supply of cities being dependent on the careful investigations of this science; and the health of congregated thousands is, it is now shown, greatly regulated by the geological conditions of the surface upon which they have chosen to build their towns. Whether considered in its scientific or in its economic relations, geology is a science which claims the attention of states, and gives in return the most beneficial and profitable applications for the people.

The volumes on our table afford some very striking examples of this. Mr. Mallet's 'Memoir on the Rocks of the North-Western and Central Provinces of Asia, the Vindhyan Series,' Mr. Medlicott's 'Sketch of the Shillong Plateau, in North-Eastern Bengal,' and some other papers, belong to the scientific division, though they are full of matter of the highest practical value. The Palæontological Series, of which Volume III. contains 'The Cretaceous Fauna of Southern India,' by Dr. Stoliczka, is a noble contribution to fossil geology. Amongst those papers which have a peculiar economic interest, we may name the 'Mineral Statistics of Coal,' by Dr. Oldham; the papers on the Karanpura, the Kurhbari, and the Deoghur Coalfields, by Mr. T. H. Hughes; and Mr. Mallet's important investigations 'On the Water Supply of Aden.' The "Records," too, inform us that Mr. Mark Fryar, who was appointed a few years since the Mining Geologist to the Indian Survey, is not only pursuing his inquiries into the condition of the known and of the suspected coalfields, but that he is introducing improved modes of working the collieries, and making, in connexion with Dr. Oldham, some important experiments on utilizing the small coal, which has hitherto been entirely wasted. These "Memoirs" and "Records" of the Geological Survey of India must carry to every thinking mind the conviction that the earnest men who are employed thereon are doing most excellent work, for which they deserve the united thanks of their countrymen at home, and in that Indian empire, upon the rocks of which they are toiling with such unwearying industry.

Since the above has been in type, we have received the 'Records of the Geological Survey of India,' Vol. IV., Parts 3 and 4, and 'Memoirs of the Geological Survey of India,' Series VI. and VII. These "Records" contain descriptions

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of the labours of the officers of this Survey. Especial attention will be directed, at the present time, to the Raigur and Hengir coal-field, by Mr. V. Ball, and the 'Report of the Progress and Results of Borings for Coal in the Godáviri Valley, near Dímágmídem and Bhadrácalam,' by Mr. W. T. Blandford.—The "Memoirs" continue the 'Palæontologia Indica,' Series VI., being devoted to the Cretaceous Fauna of Southern India, and Series VII. to the Kutch fossils. The drawings of those fossils are most beautifully executed, and the descriptions by Dr. Stoliczka are given with extreme care.

These publications prove the energy and the accuracy with which the Indian Survey is being carried out under the direction of Dr. Thomas Oldham.

DR. LIVINGSTONE'S DISCOVERIES.

London Institution, July 8, 1872.

THOUGH Mr. Stanley is entitled to credit for the manner in which he appears to have accomplished the mission entrusted to him by the proprietor of the *New York Herald*, still the report of Dr. Livingstone's explorations and their results furnished by that journal to the *Times* cannot be accepted as authentic, except, perhaps, in its main features. In proof of this it will be sufficient to refer to what Dr. Livingstone himself said, on the 8th of July, 1868, respecting the river Chambeze, Lake Liamba, &c., in his despatch to Lord Clarendon, which was published in the *Times*, and other newspapers, on the 10th of November, 1869, and reprinted in the *Proceedings of the Royal Geographical Society*, Vol. XIV. pp. 8-12, with the omission, however, of an important passage near its conclusion.

In spite of all this, it may now be asserted as an almost absolute certainty, that the great explorer of Southern Africa had demonstrated that the system of the river Chambeze, his "central line of drainage" (see *Athen.* No. 2329, of June 15th last), does not flow into Tanganyika; neither does it join the Congo, or in any other manner form "a great basin between that of the Zambeze and that of the Nile"; but it continues its course northward to the Albert Nyanza: that, in fact, "the Chambeze is [a part of] the head-waters of the Nile," its communication therewith being through "a broad river called Lualaba."

This river Lualaba is ambiguously described by Mr. Stanley as flowing "in a northerly, westerly, and southerly direction." These words, if construed strictly to the letter, might be taken to mean that this river is the upper course of the Congo; as, in fact, Mr. Keith Johnston, in his little map in *Nature*, No. 24, of April 14th, 1870, has marked the stream formed by the union in Lake Ulenge, of the Kassavi, Lufira, and Chambeze; this being the point at issue between him and myself, as is clearly stated in the *Athenæum*, No. 2224, of June 11, 1870. Only were this the case,—were all those rivers tributaries of the Congo instead of the Nile, it would be utterly inconsistent with everything that Dr. Livingstone has himself asserted, and is now alleged to have done and to be about to do; which bears directly, and as would seem exclusively, on the "settlement" of the "Nile question," without having anything whatever to do with that of the Congo.

On the necessary assumption, then, that there is some error in Mr. Stanley's use of the words "northerly, westerly, and southerly," and that the fact really is that the Chambeze belongs to the Nile system, as Dr. Livingstone has consistently declared since 1868—subject only to the doubt expressed by him at Uji, on the 30th of May, 1869, as to the possibility of its joining the Congo, which doubt I suspect was raised in his mind by suggestions from friends in England, whose attention had been directed to the maps of the sixteenth and seventeenth centuries, in which the Congo and other principal rivers of Africa are made to flow out of a great lake (see *Journal of*

the *Royal Geographical Society*, Vol. XXXVIII. pp. cxv, cxvi); then I conceive that this broad river Lualaba may be identified with the Lua-láo, of which Major Gamitto speaks in his Narrative of the second Portuguese mission to the court of the Cazembe in 1831 ('O Muata Cazembe,' Lisboa, 1854).

In page 348 of that work the author says, "The territory over which the Muata Cazembe rules has, as it appears, the following limits: in the north-east, east, and south, the territories belonging to the Muembas, Auembas, and Moluans, and on the west the river Lua-láo, celebrated in Cazembian history. This river serves as a frontier towards the dominions of the Muatianfa (Muatyanvo) or Murópe, which dominions the Cazembes call Angola."

The connexion of the Lua-láo with Cazembian history thus alluded to is briefly this:—About the commencement of the last century the then reigning Murópe sent one of his principal nobles, named Kanyembo ("Canhembo"), with an army to open a communication with the Portuguese settlements on the east coast of Africa. Marching eastward, or south-eastward, Kanyembo came to the river Lua-láo, which is so large that it is never crossed except in boats (*op. cit.* p. 373). Beyond this river he found the country occupied by the Messiras, who opposed his further progress, and whom he conquered and subjugated; and in the regions thus acquired he founded the kingdom of the Cazembes, between which and that of the Murópe or Muatyanvo the Lua-láo serves as the boundary, it being one month's journey from the capital of the former, and two months' journey from that of the latter (*ibid.* p. 486).

The distance between the two capitals, as far as our existing knowledge goes, cannot be made to exceed 300 geographical miles—on our maps it is only 270 miles. This might seem too short a distance for a three months' journey; but I find in Major Gamitto's work (pp. 487-493), that a native trader, named J. Rodrigues Graça, consumed seventy-five days, from June 21st to September 3rd, 1846,—that is to say, two months and a half,—in going from Katenda, on the river Kassávi, to Kabébe, the Muatyanvo's residence, the distance being only 250 miles; so that, at the same rate of travelling, 300 miles would occupy precisely three months. Hence, the course of the Lua-láo may be approximately laid down at one-third of that distance, or 100 miles west of Lunda,—say on about the meridian of 26° 30' east.

In the next place, it is reported by Mr. Stanley that Dr. Livingstone, after retracing his steps from Lake Kamolendo,—a new name, which cannot yet be placed on the map,—and thence working his way to 4° south, and after a long and difficult journey, found the point where the Lualaba and Chambeze joined, and proved them to be both one and the same river." All this is very confused, but I take it to be substantially another version of Livingstone's original statement when at Uji in 1869,—“The western and central lines of drainage converge into an unvisited lake west or south-west of this.”

It is then said, that "he followed the course of the latter river for several hundred miles, and had come within 180 miles of that part of the Nile which has already been traced, when the men he had with him mutinied and deserted, so that he had to return to Uji; and this I understand to mean that the point at which he was thus compelled to turn back, and which must have been the extreme point he had worked his way to in 4° S. lat., was within 180 miles of the south-east angle of the Albert Nyanza, opposite the northern extremity of Tanganyika, which is "already traced" (though only on the maps) as being in 2° S. lat. and 29° E. long. And if we place Livingstone's furthest in 4° S. lat. and 26° 30' E. long., we shall find the distance between the two points to be exactly 180 miles.

According to Mr. Stanley's report, Dr. Livingstone did not intend to leave Africa, as most of his friends (myself included) had hoped and anticipated he would do; but was about to return into the

interior of the continent, to solve two problems in connexion with the Nile.

The first is "the complete exploration of the 180 miles which lie between the spot where he was compelled to turn back and the part already traced"; that is to say, to follow the course of his river Lualaba, or Chambeze, or whatever may be its name, into the Albert Nyanza.

Were this all that the adventurous traveller had to do, we might expect soon to hear of his coming out by the same road that brought Speke and Grant, and afterwards Baker, to Europe. But it is added that he intended to "investigate the truth of a report which had several times reached him respecting four fountains, which, he has been told, supply a large volume of water to the Lualaba." This I understand to refer to his western line of drainage, described by him as consisting of "the Lufira, a large river which, by five branches, drains the west side of the great valley, which is probably that of the Nile," and respecting which he wrote from Lake Bangweolo, on July 8, 1860, "I have not seen the Lufira, but pointed out west of 11° S., it is there asserted always to require canoes"—a statement strikingly in accordance with that of Gamitto respecting the Lua-láo in 9° 30' S. Whether the Lufira is the direct upper course, or merely a tributary of the Lua-láo, is not very material: all that is really so is that they are both included within the western line of drainage.

But further west than the Lua-láo and Lufira is the still greater river Kassávi, which, in the *Athenæum*, No. 2206, of Feb. 5, 1870, I asserted to be the main stream of the Nile. That this river is not the same as the Lualaba in its upper course,—that is to say, either the Lua-láo or the Lufira, may be positively asserted. In the itinerary of I. Rodrigues Graça, already referred to, are recorded the stations of his march, day by day, between June 15 and August 7, 1846, along the banks of the Kassávi, for a distance of nearly 100 leagues, on his way from Bihe, within the Portuguese settlements on the west coast, to Cabébe, the capital of the Muatyanvo; and he expressly says that the territories of that monarch "are surrounded by the large river Cassávi, as well as by the Lufira, or Ruru, which abounds in good fish." And as it was along the west side of those territories that he thus followed the course of the Kassávi, whereas, according to Gamitto, the Lua-láo bounds these territories on the east side, running between them and the dominions of the Cazembe, the non-identity of the two rivers is demonstrated.

These rivers, Kassávi and Ruru, Lua-láo, Lufira, Chambeze, and whatever others there may be, are, however, all of them head-streams of the one great river, of which the Albert Nyanza forms the north-eastern continuation. And Mr. Stanley's mysterious statement respecting four fountains—the "coy fountains" of the Nile—may be interpreted as meaning that Dr. Livingstone does not consider his work complete till he shall have traced those several rivers to their sources, or "fountains."

All this is, however, mere speculation. When we hear from our traveller direct, we may perchance find that a very different interpretation has to be put upon his utterances to his enterprising and inquisitive "interviewer." Nevertheless, my own impression still is that the Kassávi is the main stream of the Nile: on this point I see no reason to depart in any material respect from what I said on Feb. 5, 1870; only I have to add that, whereas I then stated that on Feb. 27, 1854, Dr. Livingstone crossed that river within 160 or 170 miles of its source, so now I wish to draw attention to the important fact that on the 20th of the same month he visited Lake Dilolo, which he described as a "most interesting spot," without being conscious of the transcendent interest attaching to it.

In order to show this I must request room for the following extracts from Dr. Livingstone's work, 'Missionary Travels' (Murray, 1857), pp. 323-329: "Immediately beyond Dilolo there is a large flat, about twenty miles in breadth. Here Shakatwala insisted on our remaining to get supplies of food from Katema's subjects before entering the uninhabited watery plains."

"Feb. 24, 1854. On reaching unflooded lands beyond the plain . . . we discovered, to our surprise, that the almost level plain we had passed forms the watershed between the southern and northern rivers; for we had now entered a district in which the rivers flowed in a northerly direction into the Kasáí or Loke, near to which we now were, while the rivers we had hitherto crossed were all running southwards."

At a later date, June 8th, 1855, when returning from the west to the east coast of Africa, the traveller stated (*op. cit.* pp. 473, 474): "We forded the Lotembwa to the N.W. of Dilolo. . . . The Lotembwa here is about a mile wide, about three feet deep, and full of the lotus, papyrus, arum, mat-rushes, and other aquatic plants [a true *Nilotic* stream!]. I did not observe the course in which the water flowed; but having noticed before that the Lotembwa on the other side of the Lake Dilolo flowed in a southerly direction, I supposed that this was simply a prolongation of the same river beyond Dilolo, and that it rose in this large marsh which we had not seen in our progress to the N.W. But when we came to this southern Lotembwa, we were informed by Shakatwala that the river we had crossed flowed in an opposite direction—not to Dilolo, but into the Kasáí. This phenomenon of a river running in opposite directions struck even his mind as strange; and though I did not observe the current, simply from taking it for granted that it was towards the lake, I have no doubt that his assertion, corroborated as it is by others, is correct, and that the Dilolo is actually the watershed between the two river systems that flow to the east and west. . . . The distance between Dilolo and the valleys leading to that of the Kasáí is not more than fifteen miles, and the plains between are perfectly level; and had I returned I should only have found that the little lake Dilolo, by giving a portion to the Kasáí and another to the Zambesi, distributes its waters to the Atlantic and Indian Oceans."

In thus imagining the Kasáí or Kassávi to flow into the Atlantic Dr. Livingstone was under the like mistake respecting the lower course of that great river as he was at that time respecting that of the Chambeze, which he imagined to join the Zambesi. This mistake respecting the Kassávi was pointed out and accounted for by me in the *Athenæum* of February 5th, 1870, and since then in my work, 'The Idol in Horeb,' pp. 137–155. The truth is that this northern Lotembwa is one of the "fountains" of the Nile; and when Dr. Livingstone was on that watery plain which he places somewhere about 11° 30' S. lat. and 22° 30' E. long. he was near the western extremity of the great watershed of Southern Africa, which he has now traced across the continent between the eleventh and twelfth parallels, and found to send forth innumerable streams running northwards to join the Nile, and southwards into the Zambesi. Little did either he or I imagine when we first met in Mauritius, in August, 1856, that he was then on his way home from the Discovery of one of the southernmost Sources of the Nile!

The great *hydrophylacium* of Africa, that singular spot where are the fountain-heads not only of these two large rivers, but likewise those of the Congo, the Cuanza, and the Cunéne of the West Coast, and of the Cuito running south, is, however, in the vast untrodden forests of Olo-Vihenda and Kibokoe, which clothe the Mosamba range of mountains, situate about a couple of hundred miles further west than Lake Dilolo, and within three hundred miles of the eastern shore of the Atlantic Ocean.

CHARLES BEKE.

SOCIETIES.

ARCHÆOLOGICAL INSTITUTE.—July 5.—Mr. O. Morgan, M.P., in the chair.—The Chairman adverted with great regret to the recent death of Sir T. Winnington, Bart., one of the Council, who had rendered the Institute great service. Looking forward to the coming meeting at Southampton, he was glad to introduce a deputation from the

Mayor of that town.—The Rev. E. Hell assured the Institute they would be cordially welcomed at Southampton, and spoke of some of the attractions of the meeting.—Mr. Wood drew attention to the excavations at Ephesus, exhibiting a ground-plan, and two photographs of objects found. The works could not, however, be carried on further without help.—Prof. Donaldson thought it a case in which the aid of Government should be given, and moved that a memorial be presented requesting such aid. This was seconded by Mr. Talbot Bury, and carried.—Mr. Nicholls sent an impression of a plate of an 'Agnus Dei,' which had been lately found in the Avon, upon which some notes by Mr. Albert Way were read.—Prof. B. Lewis read an essay 'On Archæology as a branch of Classical Education,' in illustration of which he exhibited numerous coins and objects of mediæval art.—Mr. J. H. Parker, C.B., gave a discourse 'On Archæological Researches in Rome during the past Winter,' which he illustrated by numerous drawings, plans, and photographs.—Mr. J. Piggot, jun. sent numerous drawings of the stained glass in the church of Long Melford, Suffolk. The drawings were of the full size of the originals, and richly coloured.—Mr. Morgan exhibited a set of French playing cards, on one the name of the maker "Charles Madigne," and the date 1777; a chased pomander of Italian work, probably of the end of the sixteenth century; an oval plaque of enamel with portrait in relief of the bust of Frederick Augustus III., Elector of Saxony and King of Poland; and an episcopal ring, thirteenth century, set with dark sapphire, found in 1857, in Buckinghamshire; and a signet ring, bearing the arms of the Yorkshire family of Ackland, sixteenth century.—Prof. Donaldson brought a small collection of matrices of foreign seals, chiefly ecclesiastical.

Science Gossip.

MR. W. P. HAYWARD has in preparation a new volume, which will be called 'The Botanist's Pocket-Book': it is intended as a handy pocket companion for the botanist in the field, and will enable him to identify on the spot the plants he may meet with in his researches. It will contain the characteristics of species and varieties, the botanical name, common name, soil and situation, colour, growth and time of flowering of every plant, arranged under its own order. The volume will be published by Messrs. Bell & Daldy.

THE dispute between Mr. Ayrton and Dr. Hooker has been the talk of the week. The memorial addressed by Sir C. Lyell, and several other eminent men of science, to the Prime Minister has, though not intended for publication, fallen into the hands of the daily papers, which have made public the greater part of its contents. Yet it is, perhaps, as well that it should be generally known how serious a danger to English science the dictatorial conduct of the First Commissioner threatens to prove.

A CORRESPONDENCE between the Marquis of Tweeddale and Dr. Mitchell, Commissioner in Lunacy for Scotland, has resulted in his Lordship presenting the Council of the Scottish Meteorological Society with 100*l.*, to defray the expenses of a series of experiments upon the distribution of ozone in the atmosphere. Dr. Mitchell states that, but for this liberal donation, the Society would have been at present unable to prosecute these researches.

THE Royal Geographical Society has received letters from Dr. Kirk by the last mail, but they contain nothing more respecting Dr. Livingstone than has been previously telegraphed.

THE next general meeting of the Iron and Steel Institute will be held in Glasgow, on Tuesday, the 6th of August.

A TRIAL of the new locomotive engine, constructed to work on Mr. Fell's central rail principle, was recently made at Goatlands, near Whitby. When at the very summit of the incline, the engine and its load were held stationary by the mere cohesion of the outer wheels, without any

assistance from the central rail or breaks. The engine passed over a curve of about 82 feet radius, with two loaded waggons attached, with great facility. This was regarded by the engineers as a great success in incline work.

MESSRS. CASSELL, PETER & GALPIN will shortly publish a new and revised edition of M. Louis Figuier's 'Vegetable World.'

At a meeting of the Council of the Royal School of Mines, held on Saturday, the Associateship was conferred on the following gentlemen:—Mining and Metallurgical divisions, W. Charlton and O. Pegler; Mining and Geological divisions, G. M. Dawson; Mining division, E. Dillon; Metallurgical division, T. W. Harrold, J. H. Huxley, O. F. Mondy, and A. G. Phillips. The following awards were made: First-year students—the two Royal Scholarships of 15*l.* each, to Mr. S. A. Hall and Mr. J. Taylor; second-year students—H.R.H. the Duke of Cornwall's Scholarship to Mr. E. Jackson, and the Royal Scholarship of 25*l.* to Mr. C. Law, and the Murchison medal and prize of books to Mr. S. W. Davies; third-year students—the Edward Forbes medal and prize of books in natural history and palæontology to Mr. G. M. Dawson; the De la Beche medal and prize of books in mining, to Mr. W. Charlton.

DR. J. E. GRAY has sent the following reply to the request that he would support the resolution regarding Entomological Nomenclature, which has been put in circulation for signature among entomologists:—

"British Museum, July 4, 1872.

"Sir,—I decline signing the paper you have sent to me, which is decidedly against all proper treatment to your predecessors and against the just maxim, 'Do unto others as you would be done unto.' It can only have been put forth by mere butterfly collectors who have had no proper scientific training.—I am, sir, yours truly,

"J. E. GRAY."

MR. RICHARD PEARCE communicates to the *Journal of the Royal Institution of Cornwall* the fact of his having discovered cobalt in the tin stone from Dolcoath tin-mine, and in the furnace product known as "hard head," one specimen of which contained as much as 4·4 per cent. of cobalt.

OUR Naples Correspondent writes:—"In a correspondence which has lately taken place in the Naples journals, Prof. Palmieri speaks of a slow and gradual elevation of ground in the neighbourhood of Vesuvius, and on the occasion of an eruption a marked elevation. He is not aware that any one but himself had made this observation before 1861, and when he announced it to some geologists, his statement was received with some incredulity, and was not considered to be proved by the arguments he adduced. On showing them, however, a zone of weeds and shells emerging from the sea, which, though it appeared to be parallel with the surface, yet gradually sank down towards the Torre di Bassano and Granatetto, they appear to have been convinced. 'It is said,' adds Prof. Palmieri, 'by the historians of some memorable conflagrations of our volcano, that the sea retires; but no recent writer on Vesuvius gave any credit to such a statement. I suspected an elevation of soil, but later observations were wanting. When, then, I could be sure of the fact, I gave their just interpretation to these older testimonies. No one at that time denied me the priority of observation. On the contrary, it was freely given me, even by those who at first appeared to be incredulous, as could be proved by a reference to the *Comptes Rendus* of the French Academy; only it could be said that, having been the reporter of the phenomena of the eruption of 1861 in the name of a committee of the Accademia Pontiniana, all the observations must of necessity be considered in common; but as the fact of the elevation of the ground about and under Torre del Greco had already been published by me when I had the honour of being a member of the committee, I do not consider that I am guilty of any offence in claiming what belongs to me.' The correspondence, as you will see, originated in a *fatto personale*, to adopt Italian

parliamentary language, with which *fatto* I have nothing to do, but the public will be interested in the report of the observatories which it has elicited."

The director of the smelting works at Kladno, in Bohemia, Julius Jacobi, publishes, in *Bayerisches Industrie und Gewerbeblatt*, a new means of separating and utilizing the phosphoric acid from iron ores. The agent employed is sulphurous acid, and the phosphoric acid obtained as the result is in a state suited for direct application to agriculture. As, with the exception of the red hematites of Lancashire and Cumberland, all the iron ores of England are unsuited for conversion into Bessemer steel, on account of the phosphorus they contain, this process will, if it is found to realize M. Jacobi's expectations, be exceedingly valuable.

DR. HEINRICH WILD, Director of the Physical Central Observatory, has issued the second volume of his 'Repertorium für Meteorologie, herausgegeben von der Kaiserlichen Akademie der Wissenschaften.' The use of inert mineral substances, such as clay, &c., in combination with flour, for bread making, has been recorded by many travellers in high latitudes, such as Lapland, and other countries where the harvest is uncertain. A further contribution to our knowledge of this subject has been furnished by Dr. Schmidt, of Dorssert, who has examined two specimens of so-called "eatable earth," from Lapland and South Persia respectively. The first of these, which was obtained by Göbel, from the inhabitants of Ponvi, on the peninsula of Kola, on the White Sea, proves to be a very finely-divided potash mica, produced by the natural leavitation of mica slate detritus. The second, the so-called "G'hel i G'weh," from the salt steppe of Kirman, in Southern Persia, is essentially an impure natural variety of magnesia alba, or carbonate of magnesia, with some carbonate of lime, due to the action of water containing carbonate of soda upon chlorides of magnesia and calcium. The action of this substance is, of course, different from that of Lapland, the former being of no value except to stay momentarily the pangs of hunger, while the latter is used essentially as a source of carbonic acid, the carbonate of magnesia being decomposed by the sour paste used as a ferment in bread-making, in the same manner as carbonate of soda is used in the so-called baking powder. It is remarkable that although this substance consists of simultaneously precipitated carbonates of lime and magnesia, there is no tendency in the two minerals to unite and form dolomite.

The last number of the *Revue Universelle des Mines et de la Métallurgie*, edited by M. De Cuyper, contains a remarkable paper by M. Philippart, 'On the Danks Process of Mechanical Puddling.' M. Tabon, who was deputed by the forge-masters of Belgium to examine the Danks process in England, reports that, if generally adopted in Belgium, it would effect a saving of from 280,000*l.* to 320,000*l.* a year.

MR. HENRY H. CROFT, of Toronto, communicates the remarkable fact that the air over crystallizing iodic acid becomes ozonized in a striking manner.

THE *New York Herald* of June 22nd has an account of a grand reception given on the 27th of May to Prof. Agassiz and the companions of his scientific expedition by a number of the prominent men in Lima. Prof. Agassiz informed the Peruvians that the expedition had been a most complete success; that the results of the voyage so far had greatly exceeded his most sanguine expectations.

WE desire to direct attention to the report of the committee of judges upon the trial of steam-boilers, made to the American Institute by Prof. R. H. Thurston and Messrs. T. J. Sloan and Robert Weir, and of which an abstract is published in the *Journal of the Franklin Institute* for June. It is full of valuable suggestions, and affords a standard set of data with which to compare the results of future trials.

THE experiments on the various coals of the carboniferous and cretaceous periods, to ascertain their relative potential and economic vaporizations,

made by the chief engineer of the United States Navy, Mr. B. F. Isherwood—also published in the above journal—is a very important communication.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The SIXTY-EIGHTH ANNUAL EXHIBITION will CLOSE on SATURDAY, July 27. 5, Pall Mall East, from Nine till Seven.—Admission, 1*s.*; Catalogue, 6*d.* ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS will SHORTLY CLOSE their THIRTY-EIGHTH ANNUAL EXHIBITION.—Admission, 1*s.*; Catalogue, 6*d.* Gallery, 53, Pall Mall, near St. James's Palace. JAMES FAHEY, Secretary.

OLD BOND STREET GALLERY, 25, Old Bond Street.—THE EIGHTH EXHIBITION OF PICTURES IN OIL AND WATER COLOURS is NOW OPEN.—Admission, 1*s.*; Catalogue, 6*d.* G. F. CHESTER, Hon. Sec.

NINETEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the Continental School, is NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Six.—Admission, 1*s.*; Catalogue, 6*d.*

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Necyphie,' 'Titanis,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1*s.*

ELIJAH WALTON'S COLLECTION OF PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street. WILL SHORTLY CLOSE.—Admission 1*s.*, including Catalogue. Open daily from Ten till Dusk.

SUMMER EXHIBITION OF PICTURES, the Contributions of British and Foreign Artists, at the NEW BRITISH INSTITUTION, 39*½*, Old Bond Street, NOW OPEN. Admission Free; Catalogue, 6*d.* T. J. GULLICK, Secretary.

BLACK AND WHITE EXHIBITION, DUDLEY GALLERY, EGYPTIAN HALL, Piccadilly, consisting of DRAWINGS, ETCHINGS, ENGRAVINGS, &c. OPEN daily from 10 a.m. to 6 p.m.—Admission, 1*s.*; Catalogue, 6*d.* ROBERT F. McNAIR, Secretary.

The British School of Sculpture. Illustrated. With an Essay and Notice of the Artists. By William B. Scott. (Virtue & Co.)

THIS work is one of a series, two volumes of which we have already noticed. Like them, it appears to owe its existence to the fact that a considerable number of tolerably good engravings had been prepared to illustrate "The Art-Union" or the *Art-Journal* of later days. These engravings, we suppose, have been sorted; and as they comprised several which were suited to the purpose, Mr. Scott was set to work to supply the literary part of the handsome volume before us. The engravings, although not all that might be desired, are generally excellent,—that they are not new, does not render them less useful for the purpose; yet it is right that the reader should bear in mind that they were not prepared to illustrate a history of sculpture, and that the text has been influenced very considerably by the existence of the engravings. Several woodcuts, more valuable in reality than their more pretending fellows on metal, are chiefly devoted to the honour and glory of Flaxman.

Mr. Scott's essay and notices bear the marks of haste; yet, given the necessity of a popular book like this, it is well for the reader that Mr. Scott possesses an extensive knowledge of the subject. The thing might have been done hastily and badly,—it has been done hastily, but, on the whole, well. The only sufferer is Mr. Scott himself. Perhaps, however, he may be induced to do himself justice, and to regard this book as a skeleton, or rather an imperfect collection of bones, to be hereafter articulated.

Mr. Scott begins with a general history of modern "British sculpture," to which, accepting its own standard, as we are bound to do, we have not any objection, as regards its general character, and, as concerns its particular elements, we shall content ourselves with pointing out one assertion, which is not the less startling because it forms the first

sentence of the introductory chapter of the book: "Although late in the field, our School of Sculpture has already overtaken the other European competitors in the race, and has, to some extent, acquired a reputation of its own." Mr. Scott can hardly mean by this that our "school" of sculpture, as it now exists, is comparable with that of France, or even Germany. If he means that British sculpture has advanced, or not absolutely retrograded, since the death of Flaxman, the statement is still more questionable.

As for our essayist's estimates of the merits of British sculptors, it is impossible, within the wide bounds of that liberal tone of criticism which Mr. Scott adopts, to deny, or even to differ from, most of his convictions. His opinions are always expressed with frankness, clearness, and tact; he produces that desirable effect on the mind of a reader which is due to the amount of the writer's information, and the fact that he does not show all he knows. Mr. Scott is laudably anxious to maintain the dignity of the art and artists; and we are pleased to find him defending, as we did some time ago, the reputation of Flaxman against Miss Meteyard, who in her 'Life of Wedgwood' displays her ignorance of the relative and the positive importance of the sculptor's labours and those of the potter. We are also at one with Mr. Scott when he takes Mr. Llewellyn Jewitt to task. We are glad to repeat the writer's protest "against this consequential full-bottom-wig air of patronage, applied to one of the most modest and most gifted of our artists"; Mr. Scott justly confesses that he cannot "see how Flaxman owes his name and fame to his modelling at small pay for the Staffordshire furnaces." Mr. Scott shows that "Mr. Wedgwood" made a pretty good pennyworth out of Flaxman. What are we to think of eighteen shillings for "moulding," *i. e.*, designing and modelling, a tureen, or one pound eleven and sixpence for "moulding a bust (*sic*) of Mr. and Mrs. Siddons"?

This is a readable enough book and a good guide; but it might have been something more.

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE, DUDLEY GALLERY.

To students and amateurs this is one of the most interesting exhibitions of the year; to many it is the most interesting. The promoters have taken a very liberal view of the scope of a gathering of this kind. The Exhibition comprises examples of all kinds and modes of draughtsmanship, excepting only such as exhibit colour. The most powerful and precious of the several branches of art which it illustrates is, as might be expected, etching. We have a complete, or nearly complete, collection of the masterpieces of Méryon, the property of Mr. J. Anderson Rose, superb impressions, so nearly invaluable as works of art, and so well known, that it is only needful to say that they are here. Besides these, we notice fine etchings by MM. Legros, Whistler, Bracquemond, Jacquemart, Rajon, and others of nearly equal reputation. There are also many admirable drawings in ink, charcoal, and other materials, being landscapes, figures, and compositions of many kinds, as well as a considerable number of wood engravings and drawings in pencil. We may mention the following works in their order on the walls. *French Cavalry drawn up under Fire* (No. 2), by Miss E. Thompson, is, of course, due entirely to the artist's imagination. It shows a body of mounted men in a line: some are wounded; one drops fainting, if not dead, from his saddle; a shell has burst and slain

or injured several others; one threatens the enemy with sword, fist, and voice. This is a capital design.—*Un Condotiere, after Antonelli de Messina* (5), by M. A. Duvivier, from the famous head in the Salon Carré of the Louvre, is carefully and elaborately drawn, but much harder and more opaque than the original.—*Pencil Drawings from Nature* (11), by M. M. Lalanne, landscapes, are very cleverly wrought.—M. Jacquemart's drawings in pencil from objects in the Louvre (18) are superb examples of the proper use of black lead; exquisitely truthful and finished, with marvellous power of recognizing the effect of light on crystal and precious stones. We, nevertheless, prefer the etchings of such subjects which M. Jacquemart has executed.—M. Laugée's *Portrait of Prof. Jovett* (21) has artistic as well as personal interest: see *Portrait of Mrs. Godfrey Lushington* (34), by the same.—*Two Studies of Heads* (29, 30), by Mr. Leighton, are, although little more than outlines, masterpieces of execution, learning, and taste.—*Cartoon in Charcoal for the Picture of Perseus and Andromeda* (79), and *Study in Charcoal for the figure of Andromeda* (442), are by Mr. Poynter: the latter is a noble piece of drawing and modelling. The design of this figure is not identical with that for same subject in the picture.—*Broken Vows* (121), by Mr. C. A. Collins, and other works by him, will interest many who remember the productions of the artist's youth.—*Canterbury Cathedral* (85), by Mr. H. W. Brewer, is a capital drawing on wood. As a specimen of delicate pencilling it is nearly perfect, but lacks solidity,—a common defect of wood-drawings, the result of the imperfect and strictly unpictorial education of our artists, who are seldom taught to recognize colour, tone, or *chiaroscuro* in nature, and deal only with outline and light and shade. If we were not accustomed to work executed in this preposterously insufficient manner, which, one must admit, is due to the trade-tyranny of ignorant wood-block cutters, the absurdity of the results would strike us all. We rejoice to think that the rapid extension of the use of etching which is now observable, will compel a reform in this respect.

Heather (130), a drawing, by Mr. H. Wallis, supplies a perfect contrast to the works to which we have just referred. Being essentially a painter's production, it renders effect and colour in a masculine mode, showing fine and broad understanding of nature. See likewise Mr. Wallis's grand *Moorland Oaks* (143).—Among the finest studies here are those of M. L. L'Hermitte: *An Old Man* (131), a good example, which lacks completeness in modelling. *The Funeral* (154), by the same, is a beautiful composition and admirable design. *Village near Château Thierry, Aisne*, (178) is also excellent.—*My Model* (135), drawn by Mr. H. Herkomer, and engraved by Mr. J. Swain, is a capital designed and drawn figure of a young lady, seated.—*Souvenir of the Parc de Monceaux before its Restoration* (138), by M. M. Lalanne, is characteristic of the artist: a group of trees, a ruined temple of quasi-classic fashion; a broad and misty effect.—Mr. Ditchfield's *On the Banks of a Stream* (140) is very pretty, and rather mannered in sentiment as well as in execution. See, by the same, *Shepherd and Goats* (161), and *Etchings* (182). The last comprises four works, of which that representing an interior is the best.—In a series of etchings, by M. L. Gaucherel, entitled *Views of France* (206, 218, 260, 261), are some admirable examples, recalling, in their firmness and clearness, the manly, but rather dry work of the early English etcher, Cuiet.—Artists will enjoy M. T. Rousseau's *Study of Oaks and Rocks* (207), and Mr. Whistler's *Etching* (186), a Thames subject, treated in perfect keeping, and also noteworthy for air and subtle dealing with the foreground.—See likewise M. Braquemond's *Portrait of Erasmus, after Holbein* (197), M. L. Flaming's *Etchings* (198).—M. Brunet's *Eleven Etching Views of Paris* (245) are well-known master-works.—*The Birthplace of Cuypp* (269), by Mr. Hook, is welcome to all; a sunny study.—In the frame entitled *Frame of Etchings—Proofs of rare Artists* (283), contributed by M. M. Lalanne, are several treasures.

Among other contributors to this Gallery, it will be sufficient to name M. M. Alma-Tadema, Du Maurier, E. Edwards, E. H. Fahey, F. S. Haden, J. P. Heseltine, J. E. Hodgson, F. Holl, E. B. Jones, G. D. Leslie, H. Leslie, J. D. Linton, N. Macbeth, H. S. Marks, J. F. Millet, J. W. North, R. Redgrave, F. Regamey, F. Walker, and others, artists and amateurs.

M. FRANÇOIS FORSTER.

M. FORSTER, the oldest and greatest of French engravers, died lately in Paris. He was born in 1790, at Locle, Neuchâtel, Switzerland, and arrived in Paris when he was fifteen years of age; he entered the École des Beaux-Arts, and studied painting and engraving simultaneously, and, in the end, decided to follow the latter art. In 1815 he received the first Grand Prix de Gravure. He proceeded to Rome, and devoted his attention thenceforward, and for the most part, to the works of Raphael, his transcripts of which are masterpieces in nearly every sense. Among them the best-known is 'Les Trois Grâces'; next to this is 'La Vierge à la Légende,' and the two so-called portraits of Raphael. Forster likewise engraved the 'Vierge au Bas-relief,' after Leonardo da Vinci; 'Ste. Cécile,' after Delaroché; the portrait of Albert Dürer; 'Henri IV.,' after Porbus. He succeeded, in 1844, to the *fautail* in the Institute which had been occupied by Tardieu.

Fine-Art Gossip.

CONSIDERABLE improvements have been effected in the decoration and arrangement of the works of Flaxman, collected in University College, Gower Street. Flaxman is duly honoured there, and students should avail themselves of the opportunity of inspecting the noble collection of sculptures and drawings by the great English master.

The public has been reminded, by a recent conversation in the House of Commons, of Mr. Herbert's long-deferred picture for the Peers' Robing-Room at Westminster. It is surely desirable that we should learn when it is expected the painting will be finished. Mr. Herbert has enjoyed a great advantage, which was denied to the other artists employed at Westminster, in being permitted to adopt oil-painting instead of fresco or stencochrome, and yet his work has been in hand during more years than we like to name.

It is announced that two Slade Scholarships in the School of Fine Arts, University College, London, of 50*l.* each, have been awarded to Miss E. M. Wild and Miss B. A. Spencer. We are glad to be able to testify to the great artistic promise of the works by competitors for these scholarships, and to congratulate Mr. Poynter on the success of his teaching.

We have received from Mr. Dafforne a protest against our review of his 'Pictures by Daniel Maclise, R.A.' His letter is too long for insertion, but may be epitomized. The writer says that we have done him injustice by stating that he was greatly indebted to Mr. O'Driscoll's 'Memoir of Maclise,' when in fact, says Mr. Dafforne, Mr. O'Driscoll drew a large portion of his materials from the pages of the *Art-Journal*, as prepared by Mr. Dafforne himself. This may be true, but, as our Correspondent is not mentioned in Mr. O'Driscoll's preface to the 'Memoir,' among those who had aided the writer, we do not see how we could be expected to know the extent of Mr. O'Driscoll's obligations to Mr. Dafforne. On the other hand, a considerable number of the pages of the latter author contain lengthy extracts from those of the former. Mr. Dafforne also asserts that we have wronged him by remarking that, simply because he would not interrupt the progress of his narrative, he had neglected to correct an obvious error in the 'Memoir' with regard to the date of an interesting letter of Maclise's from Paris. Mr. Dafforne says:—"I have followed the order in which he (Mr. O'Driscoll) has placed the letter, simply because I was unable to determine its true date." On p. 18 of our Correspondent's book the matter is referred to, and there

are obvious indications that he was indebted to our review of the 'Memoir,' and to a letter by Mr. W. Rossetti to ourselves, which we published after our review appeared. Mr. Rossetti clearly showed the gravity of Mr. O'Driscoll's mistake, and settled, approximately, the true date of the letter. We fail to see why Mr. Dafforne feels aggrieved; it is only too obvious that he took no pains to correct the mistake, as he was bound to do, although it would have interrupted the order of his extracts from the 'Memoir.'

MR. WHITE, the son of the member for Brighton, has completed a large painting of the late Eruption of Vesuvius, as seen from the island of Capri.

We have received from Messrs. Mansell & Co., Percy Street, Bedford Square, five photographs; comprising two transcripts from Mr. Legros's pictures, now at the Royal Academy Exhibition; and one from the very effective and striking statue of Phryne before the Tribunal, by Signor Barzaghi, in the same Exhibition. As we have already criticized the originals of these works, it will suffice to say that the copies are excellent. 'Un Prêche' renders the expressions of the audience to perfection. The five photographs comprise also Mr. Cruikshank's 'First Appearance of William Shakespeare on the stage of "The Globe,"' a design which represents the poet in his cradle, surrounded by figures of the personages in his works.

THE Administration des Beaux-Arts of France has purchased works of art in the recently-closed Salon to the amount of 400,000 francs, including 'L'Enlèvement du Palladium,' by M. Blanc, 6,000 fr.; 'Les Porteurs de Mauvaises Nouvelles,' by M. Lecomte du Nouy, 3,000 fr.; 'Daphnis et Chloé,' by M. Français, 10,000 fr.; 'Le Moulin, Balé,' by M. Servin, 5,000 fr.; 'Janvier,' by M. C. Bernier, 2,000 fr.; 'Un Soir d'Hiver,' by M. Émile Breton, 4,000 fr. About one-fourth of the whole was spent on sculptures. Among them are 'David,' by M. Mercier, 5,000 fr.; 'Jeanne d'Arc,' by M. Chapu, 10,000 fr.; 'Psyché,' by M. Carrier-Belleuse, 9,000 fr.

MESSRS. HACHETTE will shortly issue 'Les Saints Évangiles,' illustrated with 128 large plates, by M. Bida.

MUSIC

ROYAL ALBERT HALL.—Oratorio Series.—SACRED HARMONIC SOCIETY. Conductor, Sir Michael Costa.—WEDNESDAY, July 24, Handel's 'ISRAEL IN EGYPT.' Principal Vocalists:—Madame L. Sherrington, Miss Vinta, Madame Pater; Mr. Sims Reeves, Mr. Lewis Thomas, and Signor Foll. Last Oratorio Performance this Season.

M. GOUNOD will sing his new setting of 'MAID OF ATHENS,' at his Concert, in St. James's Hall, July 15, Eight p.m. The Song is composed in aid of Mrs. Theresa Black, for whom Lord Byron wrote the verses.

THE ITALIAN OPERA-HOUSES.

THE season is fast drawing to a close. Covent Garden Italian Opera will terminate on Saturday next. The new work of the Brazilian composer, 'Il Guarany,' announced for Tuesday, and postponed until Thursday, is now promised for Saturday (this evening). Next Monday, Madame Adeline Patti will play Valentina, in Meyerbeer's 'Huguenots,' for the second time in London. We do not think that the *début* of Mlle. Smeroschi, as Adina, on Tuesday night, in Donizetti's 'Elisir d'Amore,' requires special notice: it was an illustration of the remarks we made last week upon the Royal Italian Opera preparatory school for students. Mlle. Smeroschi was a pupil of Signor Marchesi, who is a clever administrator, and can contrive to secure good engagements for his pupils. She was tried at Trieste, but did not impress the Adriatic amateurs much; but her teacher managed to get her engaged in Paris, London, and St. Petersburg before the respective Impresarios had ever heard her. The result was a *fiasco* in Paris—Rosina, in Rossini's 'Il Barbiere,' for one night only. Here she has sung at the Floral Hall Concerts, and the Thames has no more been set on fire than the Adriatic. Nor do we think her second delineation of the coquette Adina, last Thursday, calculated to further her fortunes at

St. Petersburg. Probably had she remained here the degrees of comparison would have ascended, as has been the case with other raw recruits; but it is not probable the forcing system will be essayed with Middle. Smeroschi at all events, as, in one word, she has neither physical power, dramatic talent, nor vocal ability enough to justify her in aspiring to be a London *prima donna*.

There have been innumerable Normas as well as Aminas—the one essayed by the grand tragedians of opera, and the other by the lesser lights, with less histrionic and physical pretensions. The amateurs who recollect Pasta adhere to their belief that she has never been approached, despite the popularity for years of Grisi in the same part. The energetic acting of Middle. Tietjens never disturbed the faith in Grisi's version, nor did the Siddonian aspect given to the Druidical Priestess by Miss Adelaide Kemble, in the English adaptation at Covent Garden, affect the fame of either Pasta or Grisi. The fact is, no Norma will be accepted by the operatic public unless the artist who delineates the slighted and wronged Priestess possesses profound pathos and power. Hence it was, that Madame Jenny Lind-Goldschmidt, at the period when the rage for her singing was at fever height, signally failed, as other *prime donne* have done before and since. Madame Parepa-Rosa is the last aspirant who has tried to awaken the enthusiasm of an auditory by depicting the dignity of the devotee, the rage of the wronged woman, the force of character which prompts self-immolation to save her perfidious partner—a regular Roman seducer and swindler, who landed on our shores at some epoch which the librettist has not precisely defined, but which the scene-painter and *costumier* at opera-houses fix at indefinite periods. It may at once be admitted that admirable as was the vocalization of Madame Parepa-Rosa, dignified as was her deportment, she has not the force to portray the Priestess according to the now traditional manner expected from the representative of Norma. Her most successful point was in the *aria d'entrata*, which she sang to perfection, introducing cadenzas as ingenious as they were charming, and in the duets with Adalgisa, very nicely depicted by that meritorious and useful artist, Madame Sinico. Neither the Pollio of Signor Naudin, nor the Oroveso of Signor Capponi, was up to the mark. Would it not be possible for the two Covent Garden conductors to come to some understanding as to the pitch of the military band and the orchestra? At present, independent notions evidently exist as to the diapason, which are not altogether satisfactory to the ear. We find, also, that the reign of transposition is not over.

We are led to expect the production at Drury Lane of Auber's 'Diamans de la Couronne,' under the title of 'La Caterina,' in the course of the ensuing week; and there is a faint rumour that we may have Mozart's 'Nozze di Figaro' before the close of the season, which is to finish in the last week of this month, or, wind and weather permitting, in the first week in August. Mesdames Tietjens, Kellogg, and Nilsson are to coalesce in Mozart's masterpiece, with Signori Agnesi, Mendioroz, and Borella—a powerful cast, if realized.

PHILHARMONIC SOCIETY.

THE eighth and last concert of the 60th season included two novelties, the full orchestral Serenade in D, of Herr Johannes Brahms, and the new orchestral prelude, 'Ajax,' by Sir Sterndale Bennett. The first work is remarkable for its length, the second for its brevity; but the soul of wit was certainly not in the latter, whilst in the former there were signs of genius. The serenade is the composition of a still youthful aspirant for fame; the prelude is the matured production of a musician who is in the autumn of his career. The serenade is marked Op. 11, and was written in 1858, at Göttingen, Herr Brahms being then in his twenty-fourth year. He aimed at originality even in title, for the serenade is nothing more than a symphony, the orthodox four movements being increased to eight, in which are two

scherzos and two *minuettos*, an introductory *allegro*, an *adagio*, and a *rondo finale*. The opening movement has no peculiar type, for it is suggestive of the ideas of the predecessors of Herr Brahms, more especially Beethoven. It is well worked out in point of technicality, but the themes are not inspiring. The *minuettos* and *scherzos*, on the other hand, are of infinite interest, exquisitely constructed, fruitful and fanciful in imagery, and full of piquant points. The second *scherzo* narrowly escaped a re-demand. It was resisted by the conductor, for the great majority of the auditory wished to hear the *scherzo* again, so felicitous and brilliant is its treatment. The *rondo finale* is not remarkable—it is dull and prolix, in fact. The defect of the serenade is over-elaboration, and a want of sustained brilliancy. That it would gain by re-hearings we feel convinced, the more so as the players would become more acquainted with their parts, and the conductor would elucidate points of beauty more clearly, as well as give more colouring to the dreamy notions of Herr Brahms, who, in his later works, has shaken off the tendency to reproduce Beethoven and Schubert, which is manifest in the serenade. What tempted Sir Sterndale Bennett to set the 'Ajax' of Sophocles we cannot guess from the orchestral prelude, which, after a few bars of introduction, glides into an *allegro* of B flat minor, the two themes of which are so vague, and the working of which is utterly uninteresting. Ajax, we have always supposed, was a brave Greek, who fought against Troy, and had a feud with Ulysses about the arms of Achilles. Sophocles symbolized him as a man of despair. We know him in statues as defying the lightning. But where was the despondency and the daring in the prelude of Sir W. S. Bennett? There were no thundering tones, but there was a succession of very tame passages, in which neither pathos nor passion could be recognized. No wonder the new work fell lifeless on the ears of the auditory.

There were two splendid specimens of vocalization from two English artists. Madame Parepa-Rosa sang the 'Ah! perfido' of Beethoven, restoring the original key, which contraltos are so fond of changing,—by doing so they destroy the effect of the lovely accompaniments,—and Mr. Santley executed the florid divisions of Rossini's *scena* for a baritone, 'Alle voce della gloria' (sung in former days by Signor Tamburini), with rare point and precision. We know of no modern Italian baritone who could attack these *roulades* so superbly as Mr. Santley did.

Herr Halle played Mendelssohn's Concerto in D minor frigidly; his left hand seems to have lost its cunning, and the execution was but imperfect in *arpeggio* and *staccato* passages. The interpretation made scarcely any impression, and yet a more poetic, melodious, and powerful pianoforte piece has never been conceived. Beethoven's Symphony in C minor, and Weber's 'Jubilee' Overture, were the other orchestral items. There have been several novelties in the successful season just ended, and they have proved the advantage of having abandoned a routine system, but the band is susceptible of amelioration in tone and refinement. Mr. Cusins, the conductor, is steady and sure, but rigid accuracy will not quite atone for lack of brilliancy and colouring.

VICTOR HUGO'S 'FEU DU CIEL.'

WE have heard in our time many curious concerts, in many countries, but we cannot call to mind any programme more singular than the one at St. James's Hall on the 4th inst. The announcement was, that four concerts were to be given during the month, when, for the first time in England, a Grand Oriental Orpheonic Symphony, 'The Fire of Heaven,' "poetry by M. Victor Hugo, music by M. E. Guimet," with an orchestra of eighty performers, a military band, and a full chorus, was to be performed. A printed apology was distributed, stating that the music having been delayed in transit from Lyons, the execution was to be regarded as a public rehearsal. The composer did not conduct on this occasion, but M. de Billemont had the bâton in

hand, and his clear, intelligent beat left no point of the composition disregarded. The readers of M. Victor Hugo may recollect his series of poems, 'The Orientals,' and it is the 'Feu du Ciel' which M. Guimet has undertaken to illustrate as a tone-poet. His model has evidently been the setting of Schiller's Ode by Beethoven, and the Desert Symphony of F. David; his forms are those of Herr Wagner. In a work lasting two hours, indicative of descriptive doings, and not of human action, sentiment, or passion, there were some remarkable passages, poetic and powerful in tone. M. Guimet can score; he understands orchestration; he is brilliant with the strings—picturesque with the wood and brass. His great defects are exaggeration and overscoring: he uses his military, or rather his brass band much too freely; but he is never dull, and he contrives to interest his hearers—that is, those who followed the English adaptation closely in the poem. There are four voices to sing the words, two tenors (Mr. Maas and Mr. Wallace Wells) and two basses (Signor Celli and Mr. E. Connell). It is hard work for them; they have no special tune of a few bars to dwell upon, but they have to declaim (not, however, in recitative) the verses in succession, without the semblance of feeling to inspire them; they sing of the sea, the clouds, the winds, fire, water, lightning, thunder, birds, serpents, hills, dales, rocks, mountains, sphinxes, stars, skies, deserts, streams, constrictors, crocodiles, palm-trees, statues, monsters, &c. Only in the fourth strophe have we lifelike action, an erratic tribe with a tent, with maids with "jetty arms and sable charms, men and women bathing bare." The only relief to the continuous chaunt of the singers, used alternately or in duets, is in a speaking voice (Mrs. Lafontaine-Erskine), who has to recite as the "Cloud of Fire," and to ejaculate "Move," "Seek," "Haste," at the Lord's command, until the Voice from High exclaims, "Tis here," and the black cloud is rent asunder to fall on Sodom and Gomorrah. The implacable and irresistible "Feu du Ciel" destroys all until the cities are no more. The French Wagner, for so M. Guimet must be designated, has such graphic power, such instinct and intelligence, that we entertain strong hopes that, provided he is less ambitious, his future efforts may be highly successful. Even Beethoven would have shrunk from setting such a subject as the 'Feu du Ciel.' M. Guimet has fancy and imagination; he has solid attainments as a musician, but he must subdue his ardour, and check his tendency for overscoring. It is a promising feature in his music that it is resonantly suggestive; and if he strains his voices, there is yet meaning in their phrases, whilst in the instrumentation there are ever and anon brilliant passages, which, without being included in the category of commonplace imitative writing, seem to be associated with the poet's inspirations. To find in a young French composer a disciple of Herr Wagner, is indeed a remarkable event, for 'Le Feu du Ciel,' if names were given to the singing characters, would be as typical as 'Tannhäuser' or 'Lohengrin.'

NATIONAL MUSIC MEETINGS.

THE English Eisteddfod ended on the 6th of July, after lasting seven days. There were, as we mentioned last week, two private preliminary hearings on the 26th and 28th ult., to weed the list of competing solo singers; four public competitions, on the 27th and 29th ult., the 2nd and 4th inst.; and, finally, the distribution of prizes last Saturday by the Duke of Edinburgh, who merely handed over the purses to the winners, and pointed out the drawing of the Challenge Cup, which was not ready for presentation. Prior to the appearance on the platform of the successful candidates, Mr. Thomas Hughes, M.P., the Chairman of the Crystal Palace Company, read a Report, which was so far modest in its tone, that it looked to the future for good results, and made no attempt to claim either an artistic or financial success for the undertaking. It would have been, indeed, absurd, when the

evidences of failure were so palpable, to have raised a cry of triumph. For class 4, Church and Cathedral Choirs, and for class 5, Glee Societies, there was not a single entry. For class 1 (Challenge Prize), for class 3 (Choral Society for Men's Voices), for class 6 (Military Bands not exceeding forty), for class 6A (Military Bands), and class 7 (Volunteer Bands), there was in each case but one entry. The rivalry was confined to the solo singers (sopranos, contraltos, tenors, and basses), and to class 2, for Choral Societies not exceeding 200 members; but the awards, in every instance except that of the solo soprano, were most keenly disputed by the connoisseurs (who were not arbitrators), and nothing gave more general dissatisfaction than the judgment in favour of the Tonic Sol-fa Association. Miss Emrick, contralto, and Mr. Pope, bass, who were losers, found warm supporters. While we give every credit to the majority of the judges for wishing to act impartially and fairly, there was no doubt that some of them were hardly, to say the least of it, free from prejudice.

We naturally wondered, on hearing the four solo prize-winners who were brought together in Sir Michael Costa's unaccompanied quartet from 'Eli,' and who sang with independent notions of time and key, what must have been the quality of voice and the nature of the pretensions of the rejected candidates at the previous hearings. The competition has not produced a single singer who can be fairly expected to take a high position in the art-world. And if the Challenge Cup had been disputed, the Welsh choir, despite their fine voices and earnest style, would not have had the most remote chance of winning, as their singing of Mendelssohn's chorus, "The night is departing," from the 'Lobgesang,' was an awful scramble, and must have put them out of court. It may be asked, if there was no good derived from the meeting, has any harm been done? Barring some bad blood and deadly enmities engendered by decisions, perhaps not; but if the meetings are really intended to be annual ones, more care should be taken in the nominations for the Council, from which the judges were selected by ballot. We do not believe that the slightest impulse will be given to music, whether at home or in remote districts, by these imitations of the Welsh Eisteddfodau; and we take fright at the announcement in the Report, that "circles and interests at present untouched" are to be embraced in future schemes. What does this mean? Have we not dog, cat, and poultry shows? Are we to have competing Blondins, acrobats, and athletes? Are composers and operatroups to contend? The Crystal Palace recreations and amusements are of such an extensive nature, that it is impossible to estimate the number of the competitive conflicts that may be devised; but in no country as yet have such enterprises produced any prominent professors, or called into action slumbering genius. In contests where money is the main object, mediocrity prevails. There is also one fatal impediment to these musical competitions,—to the hearers, they are intensely dull and stupid, and hence the lack of public interest in the Crystal Palace introduction of a system which seems to find most favour in provincial districts, away from large cities.

CONCERTS.

MADAME LOUISA KAPP YOUNG gave a Matinée on the 10th, and was supported by Miss Kate Morensi, a contralto, Signori Rizzelli, Caravoglia, vocalists; M. Sauret violin; M. Pague, violoncello; and the Chevalier De Kotski, piano. Madame Young is German by birth, but is of Scotch extraction. She has sung with success on the lyric stages of Italy and Germany, and her style is evidently dramatic, as was evidenced in her selections from Verdi, Flotow, and Donizetti, but she shows proficiency also in the ballad school, and in sacred music. She sang with great taste and finish songs by Gumbert and Blumenthal.

Madame Viguier, the pianist, had a morning concert on the 10th, playing works by Beethoven, Mendelssohn, Schumann, and Chopin, besides

compositions of her own. The clever artiste was assisted by M. Sainton, violin; M. Viguier, viola; M. Pague, violoncello; and as vocalists, Madame Conneau, Mrs. Weldon, Mdle. Gaetano, M. Jules de Soria, M. Faure, with Sir J. Benedict and M. Gounod, accompanists.

Miss Alice Ryall, the vocalist, had a morning concert on the 6th, aided by Mdle. A. Regan, Madame Patey, Messrs. Cummings and Patey; with Mr. Walter Macfarren and Mr. S. Kemp, pianists; Mr. H. Holmes, violin.

Miss Kate Gordon, the pianist, has given her annual evening concert, with the co-operation of her pupils. The solo singers were the Misses Edith Wynne, Banks, Fairman, and Drasill, Mr. N. Varley, and Herr Stepan; with Signor Randegger, Messrs. L. Sloper and A. Carter, as accompanists.

The singers at the final meeting of the season of the Noblemen and Gentlemen's Catch Club, which dates from 1761, were Messrs. Francis, Baxter, J. Foster, Coates, Land, Carter, Lawler, Walker, Hilton, and C. Bradbury, with Master Cooke from the Windsor choir of St. George's.

At a concert given by Mr. C. P. Manns, the opera, by Signor Petrella, 'Ione; or, the Last Days of Pompeii,' was sung with the accompaniment of harmonium and pianoforte.

At the fourth and final Royal Albert Hall Choral Concert, on Wednesday evening, conducted by M. Gounod, the programme comprised a Double Chorus by J. S. Bach, "O Jesus, my Lord," Mozart's "Ave Verum," the 'Hosanna' of J. S. Bach, Dr. S. S. Wesley's 'Praise of Music,' Mr. F. Clay's "Flag of our ancestors," Bateshill's "Amidst the myrtles," and two compositions by M. Gounod, Introit and Kyrie, and "Agnus Dei," from the Requiem Mass. The scheme ended with the National Anthem.

The second Grand Military Concert took place last evening (Friday), in the Royal Albert Hall.

Mr. Alfred Gilbert, pianist, and Madame Gilbert, vocalist, had their annual concert last Saturday, with the assistance of Mr. H. Holmes, violin; Signor Pezze, violoncello; Mr. H. Baumer, piano; and Miss J. Elton, Messrs. Wilbye Cooper and F. Penna, vocalists.

Musical Gossip.

WE regret to learn that the visit of Signor Mario to London is prevented by the extreme proceedings of his creditors in Florence. It is proposed to raise a subscription for him here; but why not use for his relief the funds raised for the proposed testimonial when he ended his artistic career at Covent Garden?

THE Belgian Société Royale des Artisans Réunis (115 in number) will appear at three concerts, one at the Royal Albert Hall, the second at the Royal Italian Opera, and the third in St. James's Hall, for the benefit of the Belgian Benevolent Association.

THE *Revue et Gazette Musicale*, of Paris, announces that the marriage of Mdle. Nilsson with M. Auguste Rouzeaud will take place in St. George's, Hanover Square, on the 27th of July. On the same authority we learn that M. Gounod is going to Spa, where he will give concerts in August, with the co-operation of Mdle. Rita Gaetano and Mrs. Weldon. The Burgomaster of Spa has sent a very flattering intimation to M. Gounod, that every accommodation shall be afforded to him, and everything placed at his disposal, so that the same honours may be paid to him as were extended to the late Meyerbeer, when he resided at Spa. The Château d'Alsa has been assigned as a residence to M. Gounod. The band and salons of the Redoute are offered also for the composer's use, should he wish to give concerts. M. Gounod's reply is characteristic: he cannot hope to inherit the genius of Meyerbeer, but he will endeavour to rival him in gratitude for the honours offered by the Burgomaster.

OPERA-frequenter may recollect the sisters Carlotta and Barbara Marchisio, who sang the Rossinian duets so charmingly a few years since. We regret to learn the death, at Turin, at the age

of thirty-six, of Signora Carlotta, who was married to Signor Coselli.

M. SALVAYNE, pupil of M. Ambroise Thomas, and M. Ehrhart, pupil of M. Henri Reber, have won the first and second prizes for the Paris Conservatoire "Prix de Rome," which give free education in the Italian kingdom for a certain period.

THE tambourinists of the "Durance," in France, have a reputation for uncommon skill, and there is one now in London, M. Buisson, who has provoked the admiration of Provençal poets and musicians of note: even the beat of this percussion instrument is not so facile as has been assumed, especially when it is used in an orchestra.

MISS FLORENCE BAGLEHOLE has gained the Sterndale Bennett Prize, which was competed for last Saturday at the Royal Academy of Music.

THE programme of M. Gounod's concert, in St. James's Hall, on the 15th inst., will be chiefly confined to his compositions and arrangements; he will also sing his air, the "Maid of Athens."

TELEGRAMS from New York announce the conclusion of the monster Boston Festival, on the 26th of June, with a ball, at which 25,000 persons were present; the band of Herr Johann Strauss from Vienna produced a great effect. Indeed, the reception given to the Austrian, Russian, Prussian, French, Irish, and English bands appears to have been equally enthusiastic. At one performance it is stated that nearly 70,000 persons were present seated, and 20,000 more standing. One of the telegrams innocently remarks that the solo singing of Mesdames Pescka-Leutner and Rudersdorff was affected by the chorus of 16,000 voices, and the discharges of cannon. Despite the colossal choir with accessories, it appears that the pianoforte playing of Madame Arabella Goddard was received with enthusiastic plaudits. The orchestra numbered 1,500 players.

HEER MAX BRUCH, the composer of 'Lorelei' and of 'Hermione' ('Winter's Tale'), has produced a new cantata, 'Odysseus,' at Bremen.

SIGNOR SAVOROLLI, a nephew of Mercadante, has produced a five-act opera at the Doria Theatre, in Genoa, which was a complete failure.

AMONGST the compositions of pupils at the Leipzig Conservatorium, recently played in the Gewandhaus, as tests of their capabilities, we find a Symphony by Mr. George Lohr, of Leicester, and Mr. William Shakespeare, of London: the latter was one of the most promising pupils of the Royal Academy of Music. A Symphony by Mr. Lewis Maas, of London, was also executed.

M. FAURE, having declined the engagements proposed to him for America, Russia, and Italy, will resume his career at the Grand Opéra, in Paris, on the 1st of September.

DON FERNANDO, father of the King of Portugal, has composed an opera, called 'Vasco da Gama,' the same subject set by Meyerbeer in the 'Africaine.' Don Fernando, although seventy years of age, sang lately a tenor air, out of his own work, at one of M. Thiers's Soirées at Versailles. We hear also of another royal amateur, the Infante Don Rodrigo, who had some of his compositions performed at a Soirée, recently, of the ex-Queen of Spain.

THE House of Lords, in the case of Col. Knox v. Gye, has confirmed the decree of the ex-Lord Chancellor Chelmsford, of 1867, which varied a judgment made by the present Lord Chancellor, in 1866, when he was Vice-Chancellor. The litigation has lasted eleven years; it dates, indeed, from the burning of Covent Garden Theatre, in 1856. The result of the failure of the appeal has not been accurately stated in the reports of the daily papers. The suit is still in Chancery, and is likely to remain there for some time to come, inasmuch as the books and accounts of the Royal Italian Opera for the years 1852 to 1856 have to be examined in the Master's Office, that it may be ascertained whether the profits admit of the repayment with interest to Col. Knox, by Mr. Gye, of 5,000*l.*, advanced by the former to carry on the undertaking. The House of Lords,

by its decision, has allowed the Statute of Limitations, pleaded by the defendant, to operate, so far as to exclude Col. Knox from any share in the profits, *quoad* the late Mr. Thistlewayte, who was Mr. Gye's partner, and who died in the Crimea, leaving a will bequeathing his interest in the Royal Italian Opera equally between Col. Knox and Mr. Gye. This will only turned up some time after the suit in Chancery, having been discovered to be in the custody of Mr. Gye's solicitor; but the House of Lords has decided that no account can be taken of the affairs of a partnership, one member of which had died more than six years before the commencement of the suit, despite the payment of an outstanding asset to the surviving partner. The Lord Chancellor protested strongly against the view of the case taken by Lord Westbury, Lord Chelmsford, and Lord Colonsay, but, as he was in a minority, the appeal of Col. Knox was dismissed, with costs.

A CORRESPONDENT draws our attention to the Scotch air, "The Bush aboon Traquair," which Boieldieu has used in the Overture to the 'Dame Blanche,' as being equal in interest to the "Robin Adair" interpolated in the last act.

MR. MAURICE GRAU, the American Impresario, will direct a tour in America, Canada, and the Havannah, the artists for which include Herr Antoine Rubinstein, Herr H. Wieniawski, Fräulein Liebhart, Fräulein Ormeni, with M. Rembielinski as accompanist.

THE death of Stanislas Moniusko, the Director of the Warsaw Opera-house, is announced. He composed an opera, called 'Hulka,' and was a musician of no ordinary ability.

AMONGST the artists lost by the sinking of the Guardair, within sight of the port of Marseilles, were Mesdames Adèle Ruggiero, Rosa, and Marietta Mariotti, all well known in Italy.

SIGNOR EMILIO BOZZANO's new opera, 'Diem la Zingara,' produced at the Doria Theatre, in Genoa, on the 20th ult., has been successful.

DRAMA

LYCEUM THEATRE.

To present upon the modern stage a masterpiece of ancient tragedy is a sufficiently hazardous experiment. Appeal is made to a highly-educated audience; and such, in matters of this kind, is not easy to satisfy. No modern actor need hope to give a presentation of the heroes of antiquity which shall approximate to the ideal conception of them formed by the scholar. There is about the descendants and companions of the gods of Hellas a dignity unlike any other. Some feeling of the ludicrous is probably suggested when the modern player struts as Charlemagne, Richard Cœur de Lion, or Bayard. To ask him, however, to play Hercules, Achilles, Jason, or Orpheus, or, it may be, Apollo's self, is to condemn him to inevitable failure. When characters of this kind were exhibited on the Greek stage, heroic dignity was conferred by the increased proportions given the actor, and the face shown was a mask modelled in closest imitation of the traditional conception of the hero presented.

In judging, accordingly, a performance such as that of 'Medea in Corinth,' now to be seen at the Lyceum, a standard lower than that which at first offers itself has to be employed if a serious verdict is to be given. By such moderate standard, it is satisfactory to state, the performance is entitled to a favourable verdict.

The art of presenting a tragic picture within the framework, so to speak, of beauty, is lost. The representation of Medea now given has impressiveness, power, and something like absolute terror. It may, however, be urged that the horror is Gothic rather than classic, and the solemnity which is sustained belongs to mediæval times rather than to days more remote. So will it be, we fancy, with all modern representations of the kind. Still, remarkable power is exhibited, and the performance

is outside the boundaries most had fixed as the limits of tragic art in England.

Mr. W. G. Wills, to whom the adaptation is due, has executed it in a manner which shows poetic appreciation and dramatic insight of a high order. In genuine dramatic quality the play is superior to the 'Medée' of M. Legouvé, or to any version in a modern language with which we are acquainted. In three short acts, full of fire and movement, the whole story of Medea's wrongs and vengeance is told. Blank verse often, though not always, of high quality, is employed, and lyric passages are sparingly and effectively introduced. M. Legouvé's idea of opposing to Jason the incarnation of all that is warlike, the poet Orpheus, is acted upon to a certain extent. In the later scenes, however, the method of Euripides is followed, with much more closeness in the English version than the French. The Nurse who plays a useful part in Euripides, and one still more important in Seneca, is thrown into the shade. Other characters, including Ægeus, are omitted, and the chorus is suppressed.

In the first act, Medea, a stranger, arrives with her children in Corinth in search of her husband. With some hesitation Creon, in spite of the warnings of Orpheus and the unpropitious omens, has decided upon securing the aid of Jason, who has proved his value by defeating Antenor. He has consented accordingly to the marriage of Jason with Glauce. A scene in which the bride, proceeding with votive offerings to the temples of Diana and Juno, bestows alms upon the children of Medea, who stand by the shrine bearing the wands of suppliants, brings together the first love of Jason and his later choice. With the discovery of their relation to each other the act ends. The second shows the efforts of Creon and Jason to persuade Medea to take the rich gifts her husband offers, and accept banishment to some foreign coast. Very powerfully rendered is the altercation between Jason and Medea, which forms in the original so striking and well-remembered a scene. Medea asks, as in the Greek, to what coast shall she turn? To Colchis? to Iolchos? to Thrace? Nowhere is there she can go:—

The sea-waves would not hide my brother's bones,
There is no haven left me in the world;
But some avenger meets me on the strand.

This passage in Mr. Wills's version may challenge comparison with the memorable lament of Phédre—

Où me cacher! Fuyons dans la nuit infernale
Mais, que dis-je? Mon père y tient l'urne fatale.

Her reproach of Jason for the murder of her brother is very grim, but scarcely Greek. It is, however, profoundly impressive. With the determination to reach Jason through Glauce comes an assumption of calmness. The scene closes with a very powerful imprecation, uttered over the veil she resolves to despatch to her rival. Of this, the following are the best lines:—

Dark gods of my native shore,
Human victims native no more
On your altars. O! awake!
Ophid fashioned like a snake;
Moms lift thy filmy eyes—
Lo the blood stain in the skies:
Victims thou shalt feed upon!
Hear my voice in Acheron:
Let the poisons that exhaled
From thy breath embroil this veil!
She who may its tissue wear
Let the flames burst from her hair,
Wrap her head in livid flashes,
Till the black flesh fall to ashes.

During the utterance of these and other lines the stage is darkened, with most impressive effect. Thunders growl response to the malediction, and a red light is thrown with singularly powerful effect upon the actress, who gives the verses in a tragic and appropriate monotone. In the third act motive and business are admirably managed. It is the withdrawal of her children that steels Medea's heart to the crowning act of vengeance. The death of Glauce is not described by a messenger, but by Medea herself, whom second-sight supplies with a picture of the scene. A movement of the spectators conceals Medea from view while the children are slain. Nothing is seen but the arm uplifted with the knife. Jason enters, and the spectators make room for him.

Then the bodies of the children are beheld. Horrified, Jason sees his children slain, and asks "who slew them." Medea, rising from her crouching position at the foot of the statue of Saturn, comes forward, and utters the impressive monosyllable "Thou." Upon this denunciation the curtain falls.

More space than we ordinarily give to the criticism of dramatic works has been assigned this piece, which in aim and accomplishment rises far above the level of ordinary dramas. Some care exercised upon one or two parts would make a finished and admirable play of this work, which, in poetical and dramatic respects, has strong claims upon admiration. Mr. Wills has a habit of using the pronouns "thou" and "you" in the same speech with perplexing effect. Some of his verses, too, have ruggedness, which effort might easily remove. That the play has genuine dramatic qualities, is shown by its effect upon an audience which was stimulated by the old legend in a manner now rarely witnessed in theatres.

Miss Bateman's acting as *Medea* had remarkable intensity and power. There were scenes—that scene especially in which the death of Glauce was described—in which it grew absolutely demoniac. That it lacked the encompassing frame of beauty in which to be truly classic it should be set, has before been hinted. Still, it raises our estimate of the actress, and shows in her a capacity now rarely found. That the character has monotony, is scarcely a fault. No great variety of passion is shown in *Medea*. The shrewishness, of which some might complain, is justifiable by the authority of Euripides, who, in indulgence of his misogynistic inclinations, has depicted the anger of Medea with her false husband as venomous rather than dignified. As *Glauce*, Miss Virginia Francis acted with much taste and feeling. Her attitude at the foot of the altar, in the second act, was singularly graceful and poetical. Of the remainder of the cast, it is speaking with praise to say that all were inoffensive. To present *Orpheus* without provoking a laugh is a task not easy of accomplishment. This was attained by Mr. Warner. Mr. Ryder played *Creon*, and Mr. Swinbourne *Jason*. Great care had been bestowed upon the scenery and effects, many of which were very ingenious.

In conclusion, it may be said that the conception of *Medea*, like that of Clytemnestra, Cleopatra, or Lady Macbeth, differs widely with different men. In judging the representation now given, it should be remembered that the wife of Jason was a barbarian, and not a Greek. The present interpretation, though unlike that with which Ristori, or Pasta, or, greatest of all, Rachel, has familiarized playgoers with retentive memories, is wholly defensible. The success of such a play shows that audiences may yet be found for productions of a class it has been customary to represent as gone beyond reach of recall.

QUEEN'S THEATRE.

MR. BANDMANN re-appeared on Saturday last in London, and gave once more his sentimentalized rendering of Diderot's 'Neveu de Raimau,' a part in which he first claimed the suffrages of an English audience. Out of that amusing and philosophical libertine, who boasts of being *effronté comme Diogène*, and avows himself so stout that very comical errors of judgment might attend a rapid survey of his appearance, a German dramatist has made a species of travestied Hamlet, who rails at destiny, and pours his griefs into the sympathizing ears of every one who will listen to him. A character like this has little to commend it to an English audience; and the impersonation, in spite of Mr. Bandmann's genuine talent, has already faded from the memory of most that saw it. Mr. Bandmann still evinces his old power, and Mrs. Bandmann exhibits a measure of refinement which adds greatly to the value of her impersonation of *Doris Quinault*, the actress represented as in love with Narcisse. Parts of a different nature must, however, be selected if the talent of Mr. and Mrs.

Bandmann is to obtain the recognition it deserves.

The general acting in the piece was, with the exception of Mr. George Rignold, and perhaps Mr. Vernon, deplorably bad.

Dramatic Gossip.

MR. AND MRS. ALFRED WIGAN retired from the stage on Saturday last, when they took part in a morning performance at Drury Lane Theatre. In the present condition of histrionic art, Mr. Wigan's retirement must be considered a loss to the stage. Within a limited sphere, Mr. Wigan has shown power, and his art, though small, is genuine. In a more prosperous condition of affairs, a place above mediocrity would, perhaps, scarcely be assigned him. His pathos is hard, and his best effects depend greatly upon trick and mannerism, instead of springing from psychological appreciation and expression. In two or three well-known characters he has shown talent, the originality of which, however, would have been more incontestable had no such actor as M. Lafontaine been seen. There is something decidedly thin in Mr. Wigan's art, and he can not only not claim a position beside such masters of the art as M. Regnier or M. Got, but he can scarcely be put on a level with men less wide in range than they are, if not less competent in execution, such as Mr. Fechter, Mr. Jefferson, or Mr. Webster.

'HAUNTED HOUSES' was revived on Monday at the Princess's. On Thursday, Mr. Fechter played the double character of Louis and Fabien dei Franchi in 'The Corsican Brothers.'

A VERSION of Colman's comedy of 'John Bull,' reduced into three acts, has been given at the Gaiety, with Mr. Boucicault in the character of Denis Bulgrudery.

THE *debut* at the Théâtre Français of M. Mounet-Sully and Mlle. Rousseil have been successful. As Orestes, M. Sully has shown much tenderness and grace, with some power. He leans rather to the romantic than the classic school of acting. Mlle. Rousseil has both energy and delicacy, and seems endowed with a remarkably artistic temperament. Her performance of Hermione was warmly applauded.

'LES Deux Noces de Boisjoli,' a three-act vaudeville by M. Alfred Durr, has obtained, at the Palais Royal, a success rivaling that of the famous 'Chapeau de Paille d'Italie.' The notion on which it rests is droll. Boisjoli is about to marry the daughter of one M. Beaucarnard. Partaking too freely of some *vieux pomard* at the house of his father-in-law, Boisjoli forgets that he has changed his quarters, and returns to his old lodgings. He finds himself, accordingly, in a chamber already tenanted. Unfortunately its occupant is a young lady, whose father, disturbed by her exclamation, enters. Not at all a man to be trifled with is M. Quincampoix. Ere he leaves the house, accordingly, our lover, now thoroughly sobered, finds he has promised marriage to this woman. So closely is he watched, that no evasion is possible. He marries both women accordingly, and finds with horror he has incurred the penalties of bigamy. Much drollery is extracted ere he is quit of his fears and troubles. This trifle was thoroughly successful. Two less important pieces, 'La Femme qui begaie,' and 'A qui le Tablier,' have also obtained a favourable reception.

At the Victoria-Theatre of Berlin, a new *façerie*, entitled 'The White Cat,' has been performed with very great success.

HERR RUDOLF GOITSCHALL'S 'Herzog Bernhard von Weimar' has been accepted at the Berlin Hoftheater. The *Illustrirte Zeitung* announces that Herr Heinrich Kruse's tragedy, entitled 'Wullenwever,' is to be brought out at the Berlin Schauspielhaus.

'LA CLOSERIE DES GENETS,' of M. Soulié, has been revived at the Théâtre Cluny.

'LES CENT VIERGES,' at the Variétés, is now prepared by a one-act comedy of MM. Marc

Leprevost and Louis Dayé, entitled 'Un Joli Feuilleton.'

THE new Porte Saint-Martin Theatre, now being erected on the site of the former building, will have a much enlarged stage. It will be opened in December next. A smaller theatre is in course of erection on the site of the Café Deffieux; a third, on the Place du Château d'Eau, is also contemplated.

MADAME SARAH BERNHARDT, the clever but rather lackadaisical actress of the Odéon, has been engaged at the Comédie Française.

THE success of Signor Leopoldo Marengo's 'Carmela,' at Rome, is announced by the *Rivista Europea*.

THE title of the new comedy of M. Amédée Achard, in rehearsal at the Vaudeville, is 'La Clef de ma Caisse.'

M. JOLLET, one of the most brilliant pupils of the Conservatoire, has been engaged by the Comédie Française.

IN the Royal Schauspielhaus of Berlin the first performance of Geibel's 'Brunhilde' took place this month, with Fraulein's Klara Ziegler in the principal part.

IN Munich, Herr Wohlmut's character-piece, 'Lessing in Camenz,' is to be performed immediately.

HERR SCHAUBERT'S posthumous piece, 'Die lachenden Erben,' is to be produced at the Vienna Karltheater.

THE *Illustrirte Zeitung* announces that Herr Bauernfeld has finished a new piece, the story of which is derived from Herr W. Laufer's book, 'Aus Spaniens Gegenwart,' and refers to the contest between the despot Philip, his counsellor Perez and the Princess Eboli.

AMONGST the novelties lately produced at the Berlin Residenztheater, are 'Nur aus Liebe,' by Herr Richard Schmidt, the editor of the *Montags-Zeitung*, which was received with much favour; and a comedy in two acts, 'Mein Mann schreibt Tragödien,' the first dramatic work of Herr C. Blitz.

THE Municipal Council of Paris has voted 85,000 francs for the restoration of the Théâtre Lyrique, burnt in the time of the Commune. The entire restoration of the building will not cost less than 500,000 francs.

'ROSE UND RESEDA,' by Herr Max Wolf, has been very well received in Dresden.

ANTIQUARIAN NOTES

Somersetshire Dialect.—In an old play, called 'The London Prodigal,' and printed in 1714, one of the characters, though called 'the Devonshire Lad,' is made to speak in what, judging from the specimen given by Mr. Stephens, appears to be the Somersetshire dialect—e. g., 'Ay, ha the old yellow zerved me thick a trick? Why, man he was a promise, Chil chud a had her. Is a zitch a vox, chil look to his water che vor him.'—'Well thou zaist thy wife is zick: hold there's vorty shillings, give it to thy wife, or I shall zo veze thee, thou wer't not zo vezed this zeven year, look to it.'—'Why then, Chil live a Bachelor too, che zet not a vig by a wife, if a wife zet not a vig by me.' I am not sufficiently acquainted with the peculiarities of the Somersetshire and Devonshire dialects to determine how far my surmise may be correct, but the passages I have adduced from 'The London Prodigal' are quite in accordance with the dialect I have heard spoken in Somersetshire. J. E.

Swineherd.—The churchwardens' accounts of the town of Louth contain several memoranda similar to the one I now quote:—1570—"for on horn to ye Swynerd viij*d*," folio 66.

EDWARD PEACOCK.

TO CORRESPONDENTS.—J. H.—W. B.—C. G.—G. W. M.—M. B. K.—J. M.—H. S.—J. H. P.—R. C.—F. B. D. (it will not suit us)—received.

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